Serban Nichifor

SACRED MUSIC SELECTION
(1979-2002)

- **Salve Regina (1979) – p. 001**
- **Ave Maria (1987) – p. 010**
- **Sfinte Dominic / San Domenico (1987) – p. 012**
- **Bucura-te, Regina (1989) – p. 014**
- **Kyrie (1990) – p. 016**
- **Doua Idiomele (1991) – p. 021**
- **Imnul Sfantului Apostol Andrei (1991) – p. 033**
- **Tatal nostru (1991) – p. 043**
- **Unitatis Redintegratio (1991) – p. 063**
- **Doamne strigat-am (1992) – p. 070**
- **Epikaletai (1994) – p. 80**
- **In Celestibus Regnis (1994) – p. 100**
- **Via Crucis (1994) – p. 113**
- **Cantique des petites ames (1995) – p. 117**
- **Jesu Redemptor (1995) – p. 121**
- **Rorate Caeli (1995) – p. 129**
- **In Celebratione Josemariae (1996) – p. 148**
- **Jesu (1996) – p. 158**
- **Alleluia (1997) – p. 165**
- **Canto Vecchio (1997) – p. 171**
- **Preghiera di Jesu (1997) – p. 185**
- **Musica Caelestis (1998) – p. 199**
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- **Recordare, Jesu pie (1998) – p. 212**
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- **HERR, Gott Zebaoth (1999) – p. 223**
- **Ich sag es jedem, dass Er lebt (1999) – p. 238**
- **Isihia (1999) – p. 241**
- **La Nuit Obscure (1999) – p. 244**
- **Obscure Night (1999) – p. 260**
- **Seht, da ist euer Gott (1999) – p. 270**
- **Blue Ciaccona (2001) – p. 286**
- **Passacaglia For Ever (2001) – p. 293**
- **Petit Valse (2001) – p. 303**
- **Vita Brevis (2002) – p. 311**

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Durata - ca 7'

SALVE REGINA

"VIRGO - 54"

Suban Nichifor

ANDANTE ♪ = ~ 104

S. d'al niente — poco a poco pp lontano, molto cantabile

A. d'al niente — poco a poco ppp lontano e liscio — respirare ad libitum individualmente

S. A.

S. A.

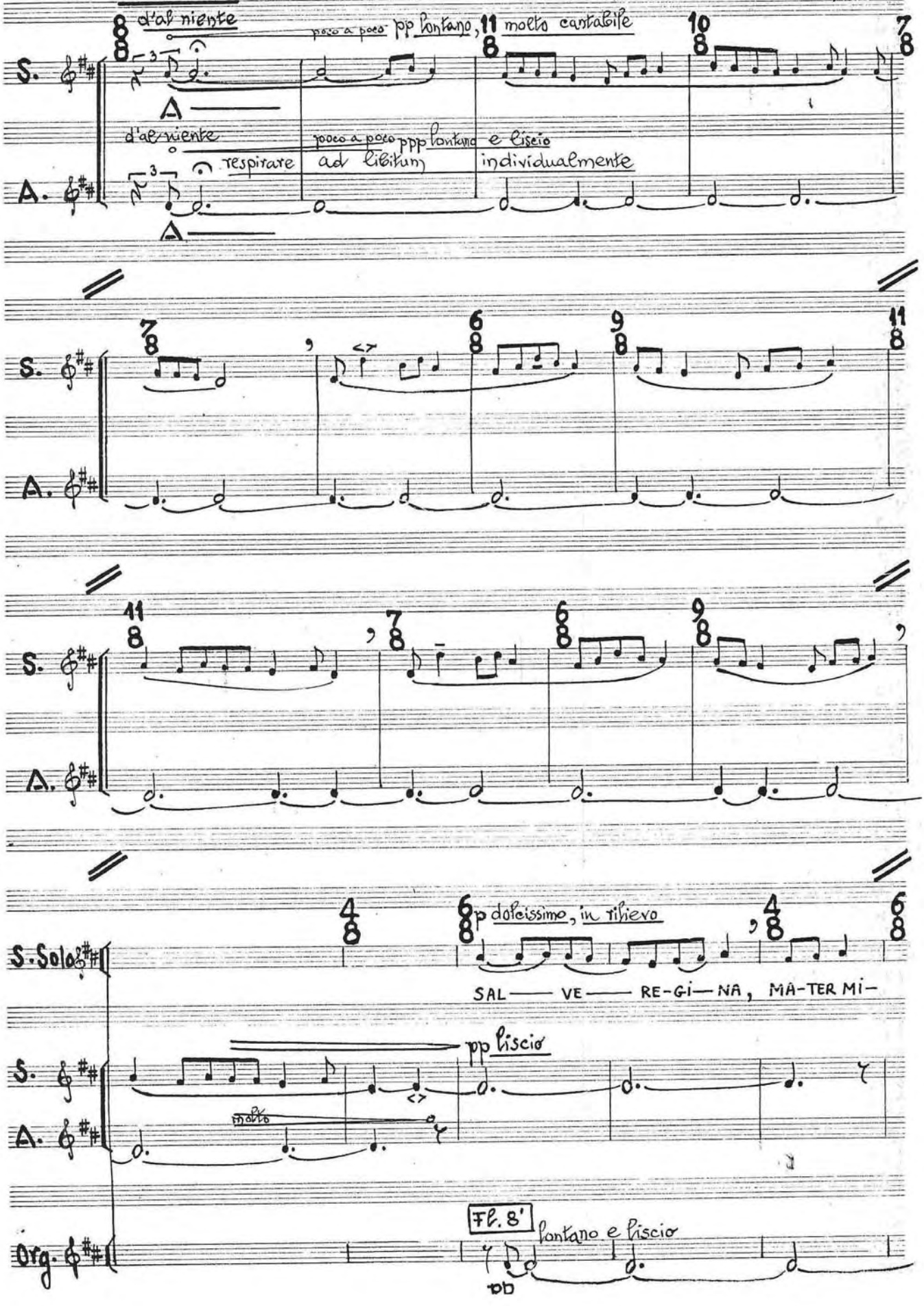
S. A.

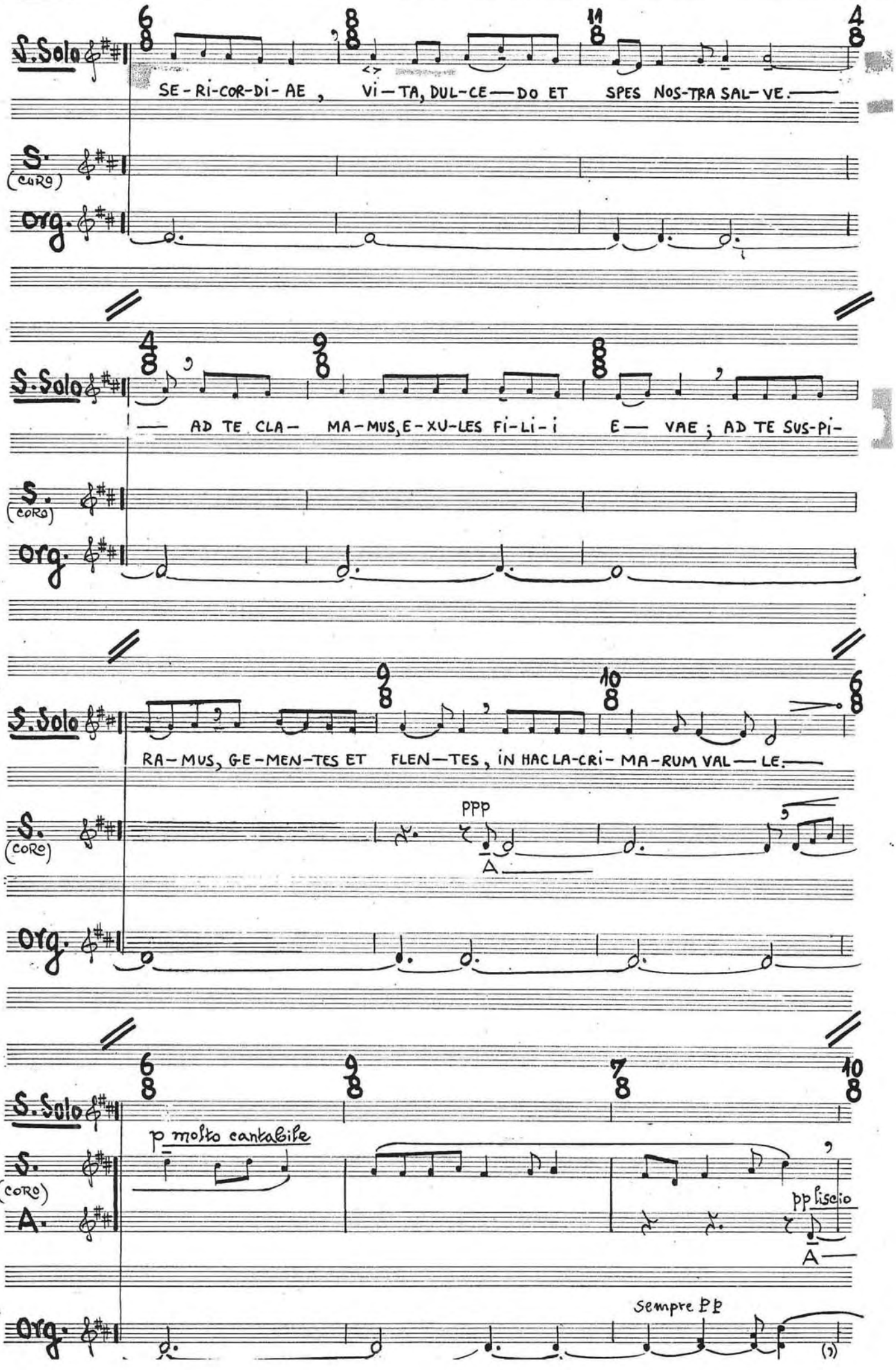
S. Solo — p dolcissimo, in rilievo

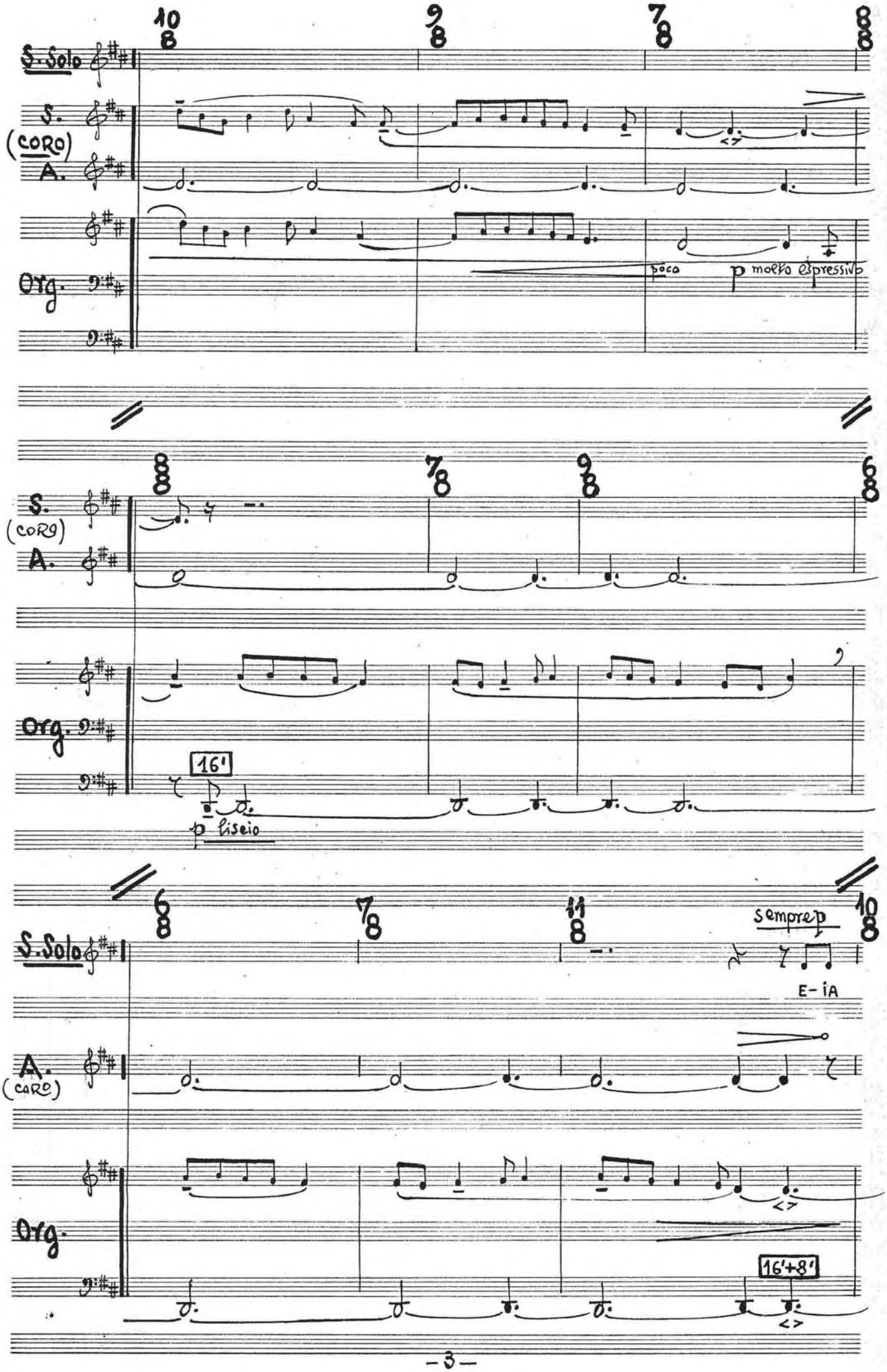
SAL — VE — RE-GI — NA, MA-TER MI-

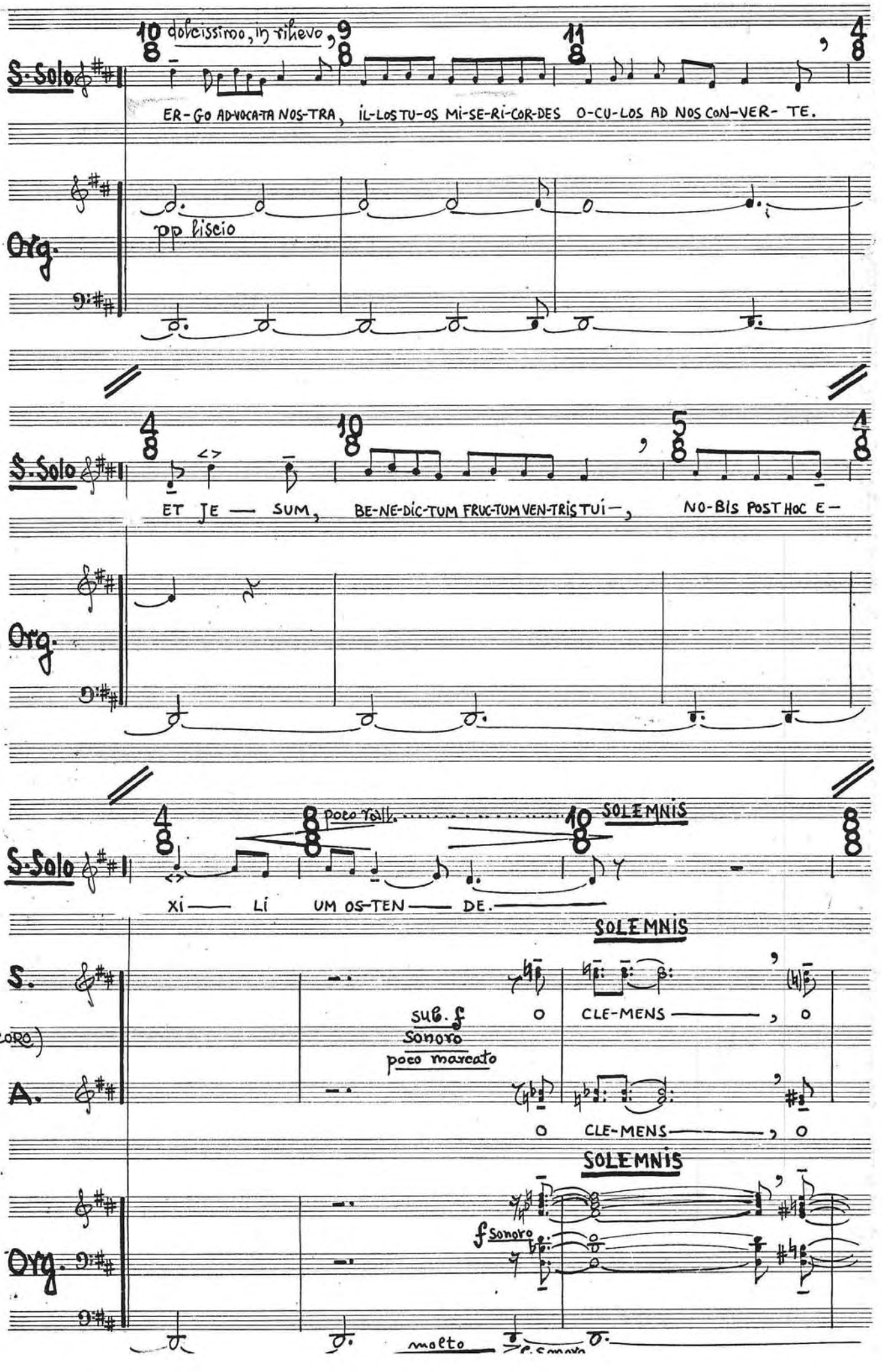
S. A. — pp liscio — molto

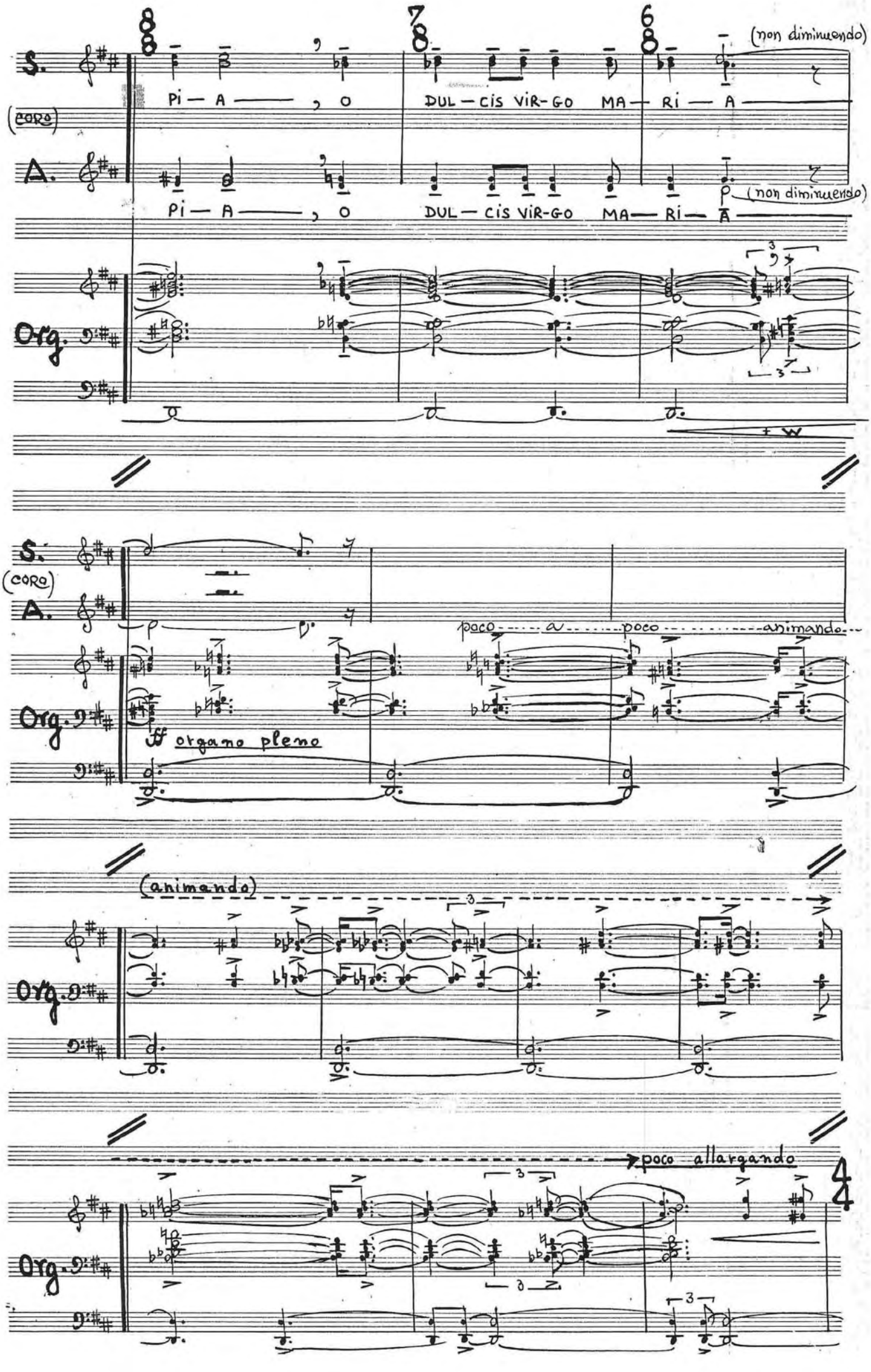
Org. — Fl. 8' lontano e liscio — pp

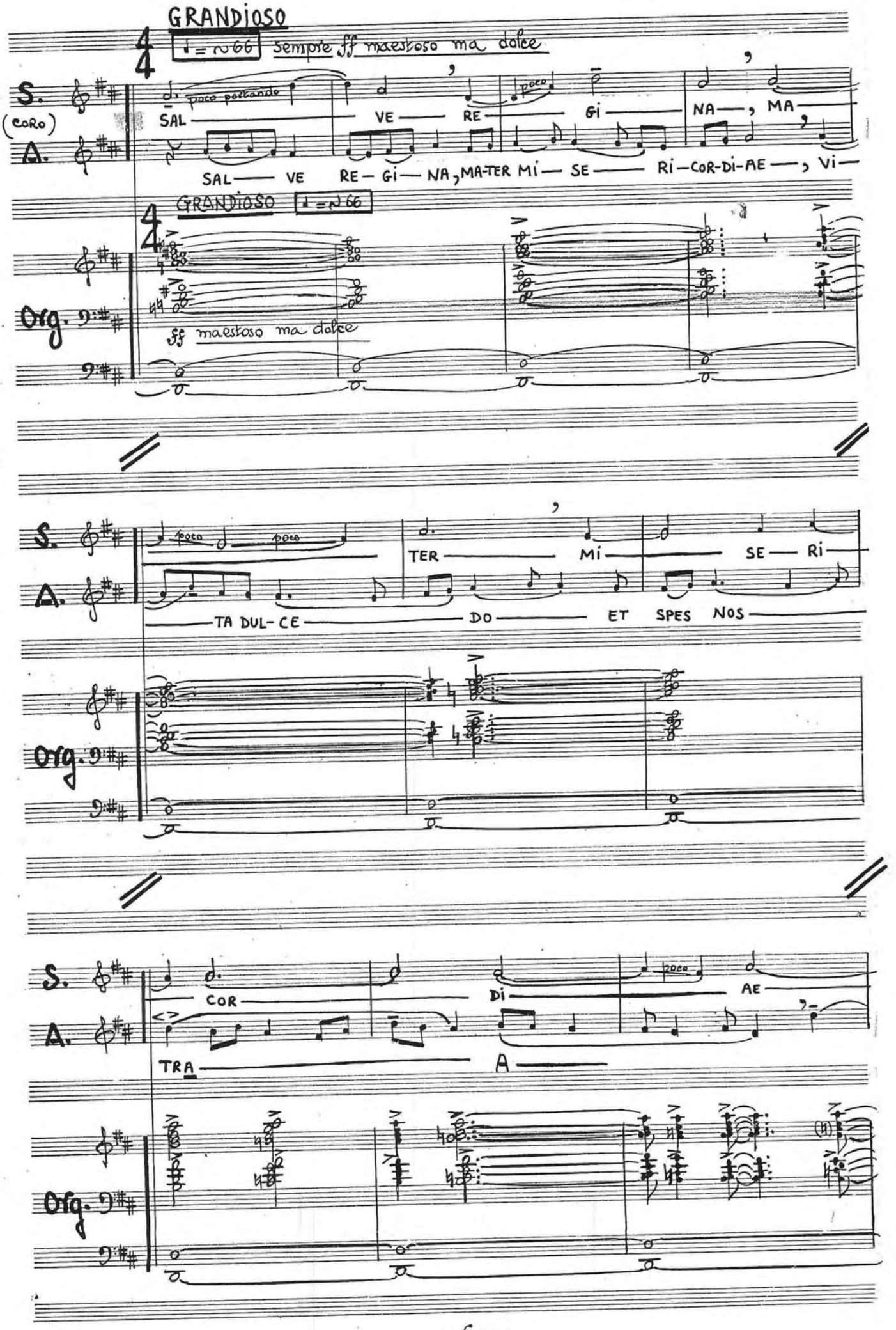


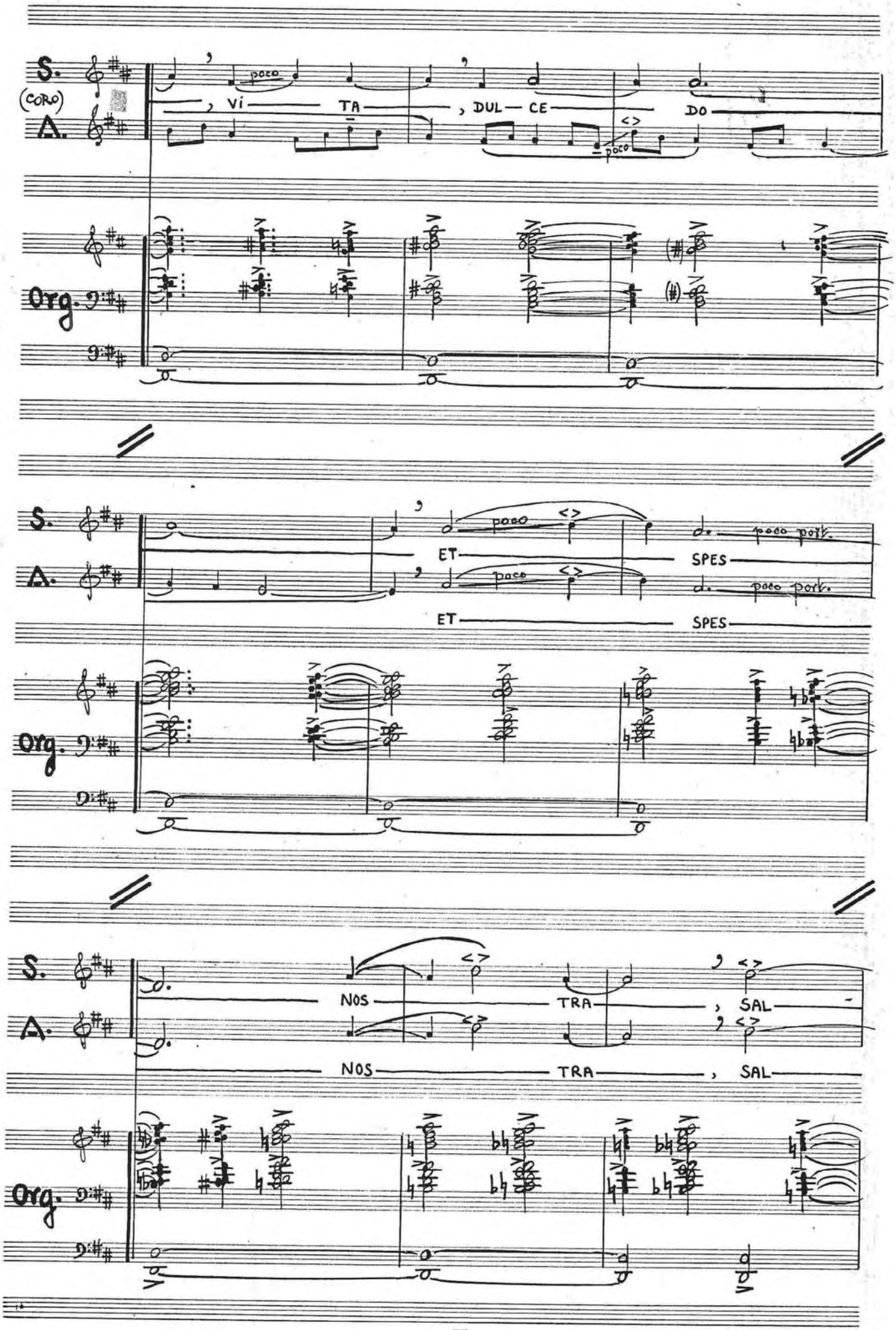

S. Solo
SE-RI-COR-DI-AE, VI-TA, DUL-CE-DO ET SPES NOS-TRA SAL-VE.
S. (CORO)
Org.
S. Solo
AD TE CLA- MA-MUS, E-XU-LES FI-LI-I E VAE; AD TE SUS-PI-
S. (CORO)
Org.
S. Solo
RA-MUS, GE-MEN-TES ET FLEN-TES, IN HAC LA-CRI-MA-RUM VAL-LE.
S. (CORO)
PPP
A
Org.
S. Solo
p molto cantabile
S. (CORO)
A.
pp liscio
A
Sempre PP
Org.

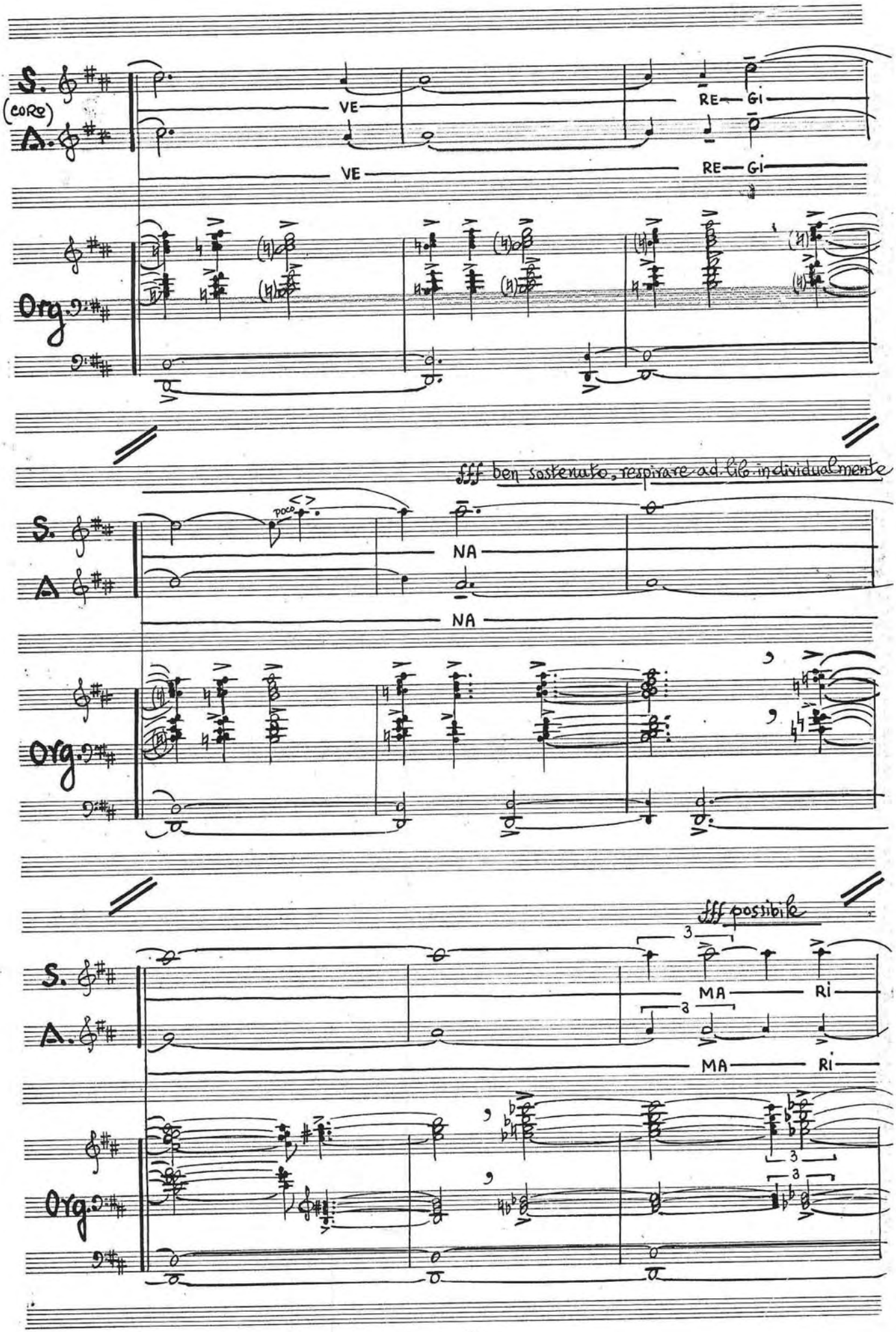

S. Solo
S.
(CORO)
A.
Org.
poco
p molto espressivo
S.
(CORO)
A.
Org.
16'
p liscio
S. Solo
A.
(CORO)
Org.
sempre p
E- iA
16'+8'

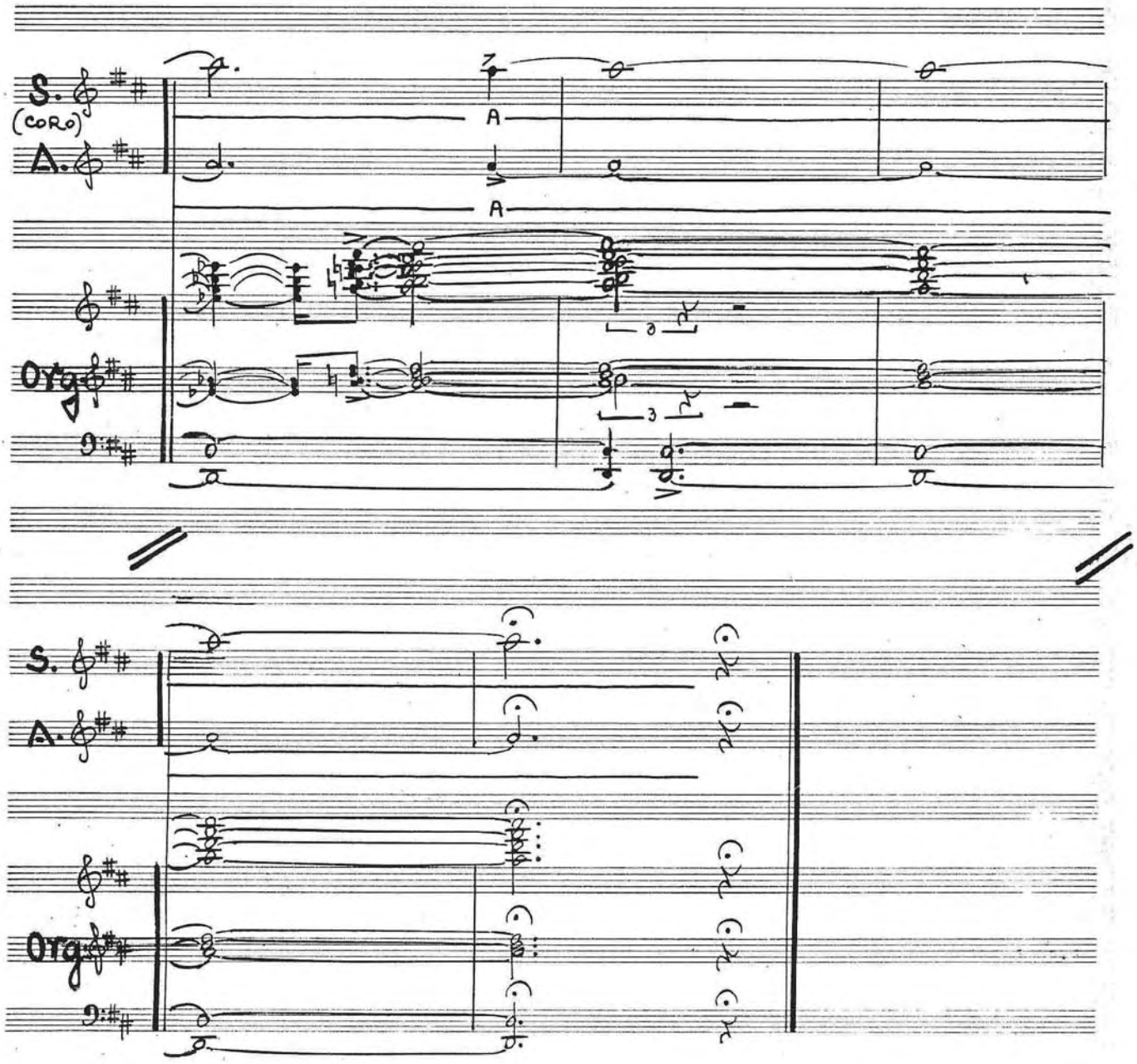

S. Solo
dolcissimo, in rilievo
ER-GO AD-VO-CA-TA NOS-TRA, IL-LOS TU-OS MI-SE-RI-COR-DES O-CU-LOS AD NOS CON-VER- TE.
Org.
pp liscio
S. Solo
ET JE — SUM, BE-NE-DIC-TUM FRUC-TUM VEN-TRIS TUI —, NO-BIS POST HOC E —
Org.
S. Solo
poco rall.
SOLEMNIS
XI — LI UM OS-TEN — DE.
SOLEMNIS
S.
(CORO)
sub. f
sonoro
poco marcato
CLE-MENS —, O
A.
O CLE-MENS —, O
SOLEMNIS
Org.
f sonoro
molto


S.
(CORO)
A.
Org.
PI — A — , O
DUL — CIS VIR-GO MA — RI — A
(non diminuendo)
PI — A — , O
DUL — CIS VIR-GO MA — RI — A
(non diminuendo)
poco a poco animando
ff organo pleno
(animando)
poco allargando


GRANDIOSO
♩ = ♪66
Sempre ff maestoso ma dolce
S.
(CORO)
A.
poco portando
SAL — VE — RE — GI — NA, MA
SAL — VE RE — GI — NA, MA-TER MI — SE — RI — COR-DI-AE, VI —
GRANDIOSO ♩ = ♪66
Org.
ff maestoso ma dolce
poco
TER — MI — SE — RI
TA DUL-CE — DO — ET SPES NOS
COR — DI — AE
TRA — A —


S.
(CORO)
A.
poco
, VI — TA — , DUL — CE — DO —
poco
Org.
S.
A.
poco
ET — SPES —
poco port.
poco
ET — SPES —
poco port.
Org.
S.
A.
NOS — TRA — , SAL —
NOS — TRA — , SAL —
Org.


S.
(CORO)
A.
VE
RE— GI
VE
RE— GI
Org.
fff ben sostenuto, respirare ad. lib. individualmente
poco
S.
A.
NA
NA
Org.
fff possibile
3
S.
A.
MA
Ri
3
MA
Ri
Org.
3
3

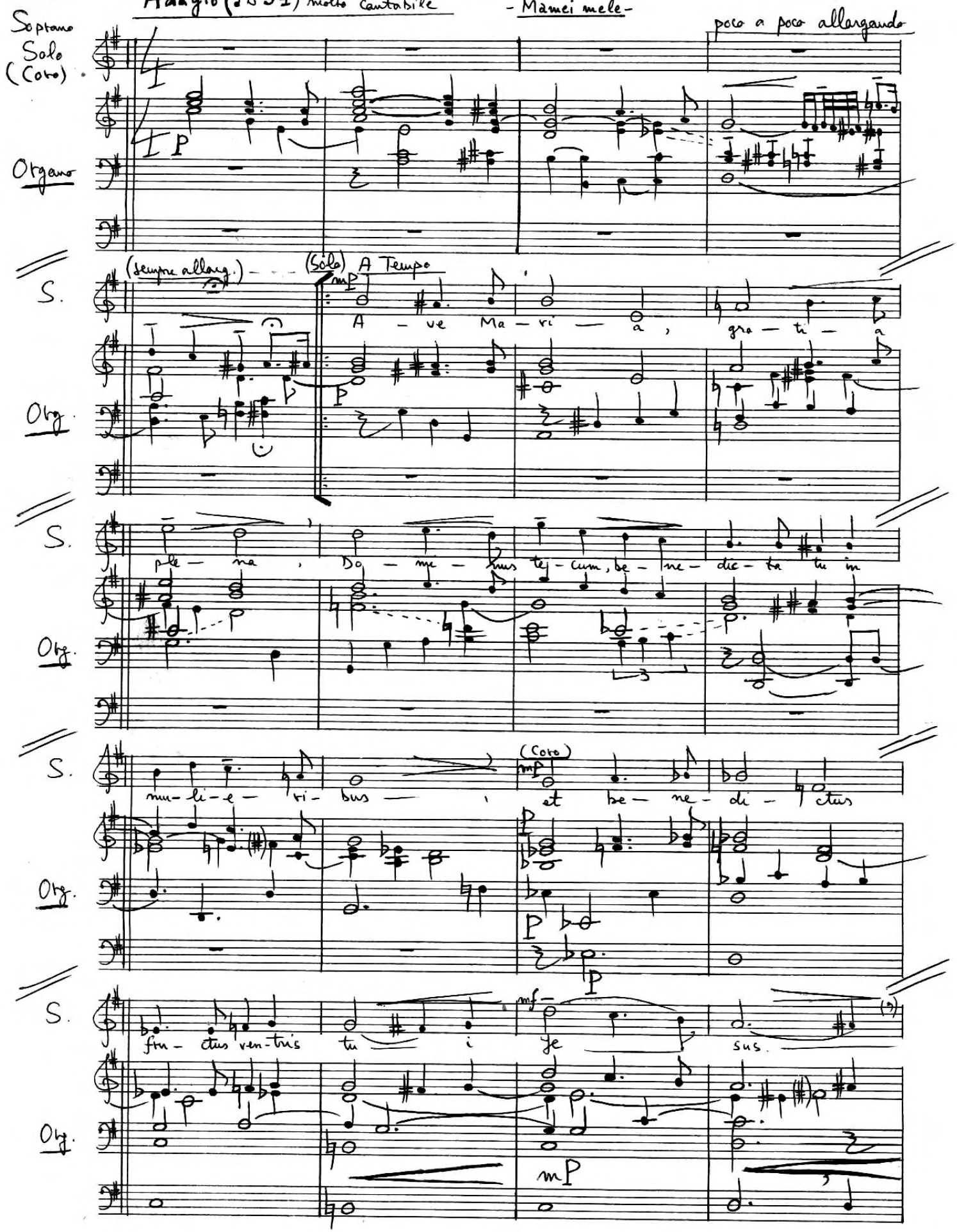

S.
(CORO)
A.
A
A
Org.
S.
A.
Org.

Segnalatione d'Onore, Trento - 1993

AVE MARIA

Serban NICHIFOR
(1987)

Adagio (♩ = 54) molto cantabile - Mamei mele -



(+ Solo)

S. San — cta Ma — ri — a Ma — ter De — i

Org.

S. o — ra pro no — bis pec — ca — to — ri — bus nunc et in

Org.

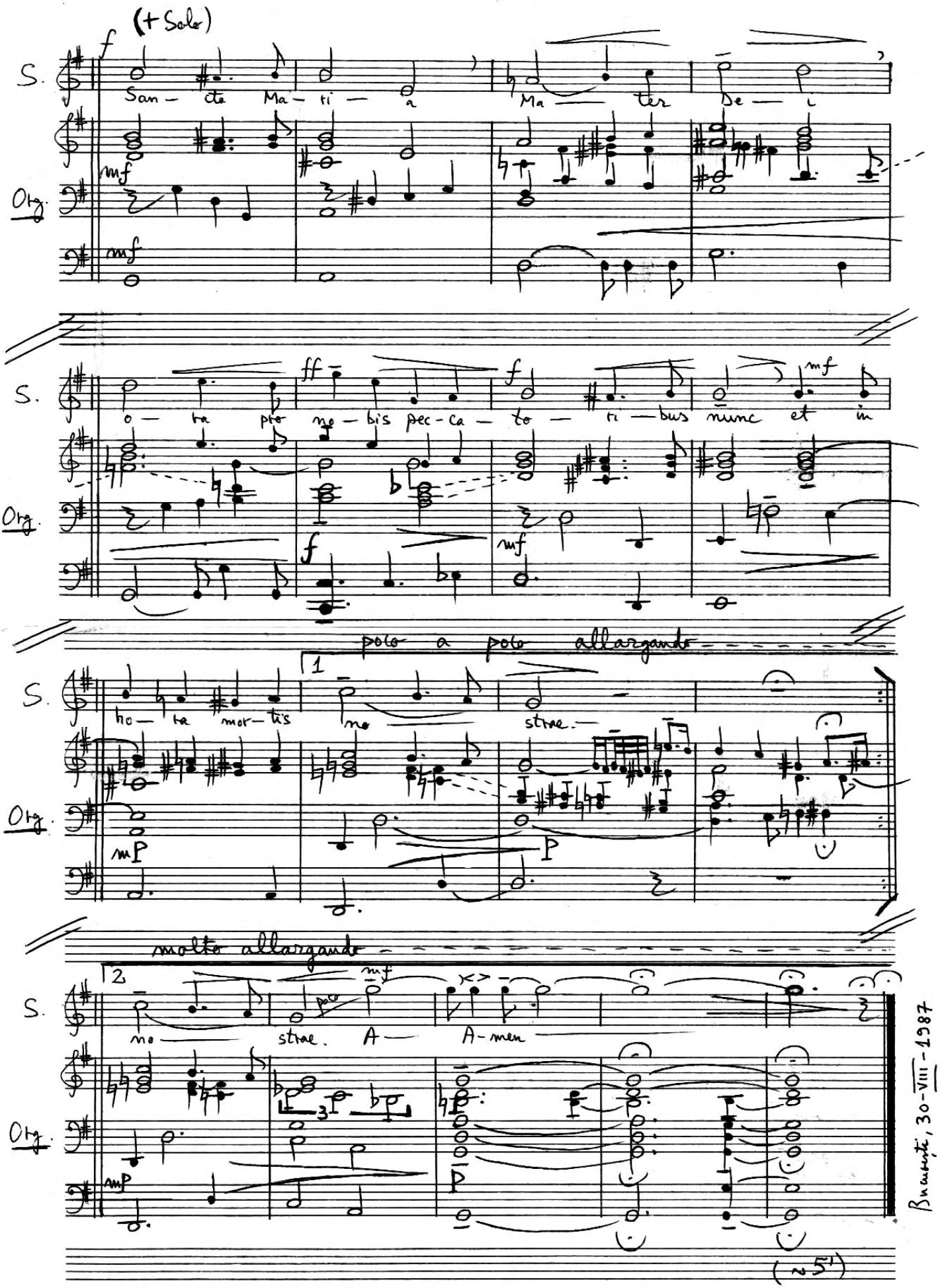
poco a poco allargando

S. ho — ra mor — tis no — strae.

Org.

molto allargando

S. no — strae. A — A — men



Org.

Bucureşti, 30-VIII-1987

(~5')

SFINTE DOMINIC

Șuban Nicolae

DOLCISSIMO E SEMPLICE

(♩~120)

S. (Bambini)

6 mp

1.) Sfin-te Do-mi-nic, noi as-tăzi Ne ru-găm l-al tău al-tar
2.) Pe pă-mânt ai fost e-xem-plu, Te-ai păs-trat me-reu lu-var
3.) Ai iu-bit un u-mi-lin-tă Pe I-sus și-ai tăi pă-rinți,
4.) Tu ne uți pa-tron în ce-rure Ești a-pron-pe de I-sus

Organo

S.

Fă din ce-rurii să co-boa-re Pen-tru toți lu-mi-nă, nar!
Su-fle-tul ți-a fost un tem-plu, I-ni-ma ți-a fost al-tar.
Ai fost ta-re în cre-din-tă Ai ur-mat me-reu pe sfinți.
Lân-gă tro-nul Prea-cu-ra-tei Ești fe-ri-ce de ne-spus

Org.

Refren

S.

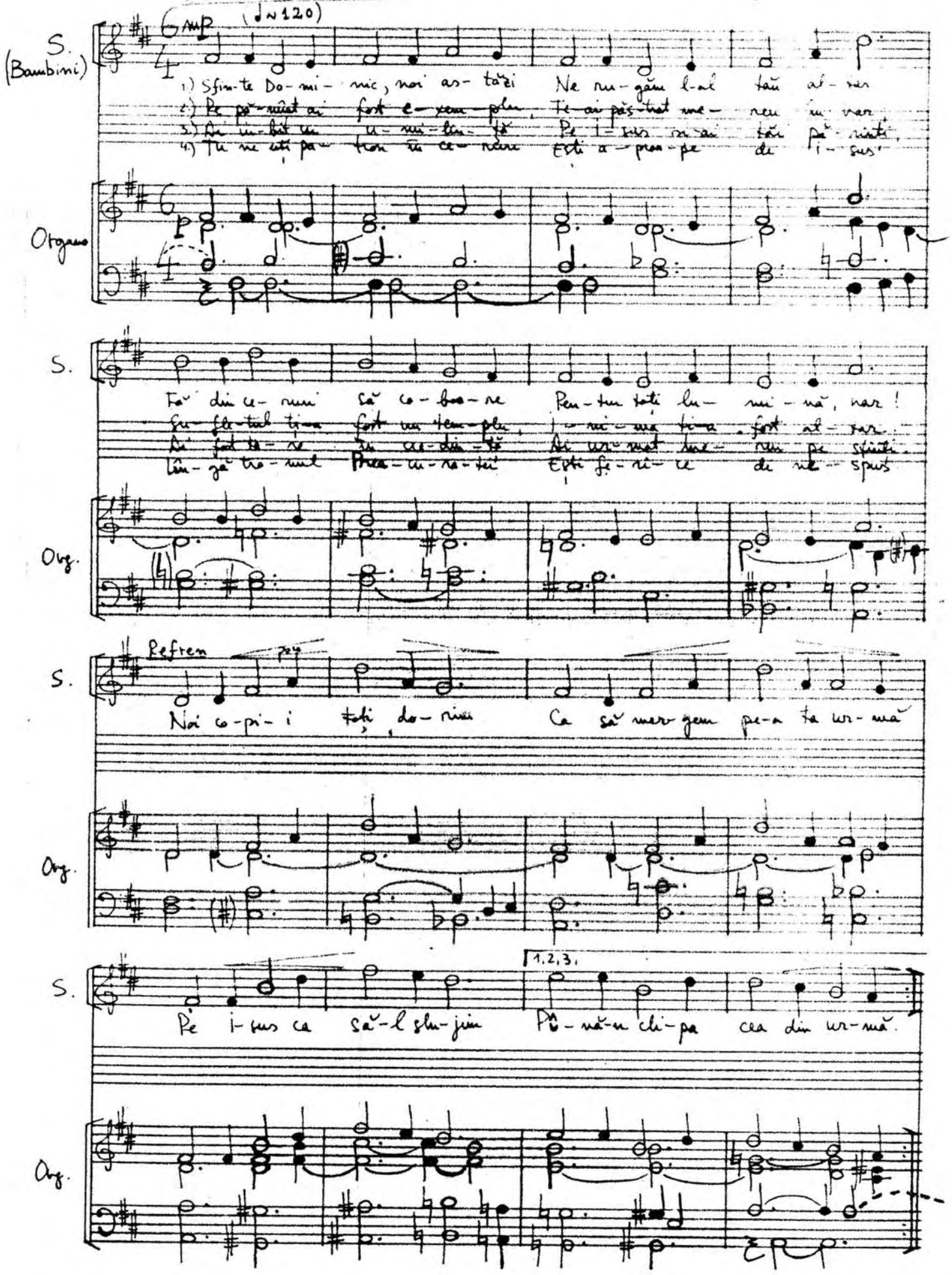
Noi co-pi-i toți do-rim Ca să mer-gem pe-a ta ur-mă

Org.

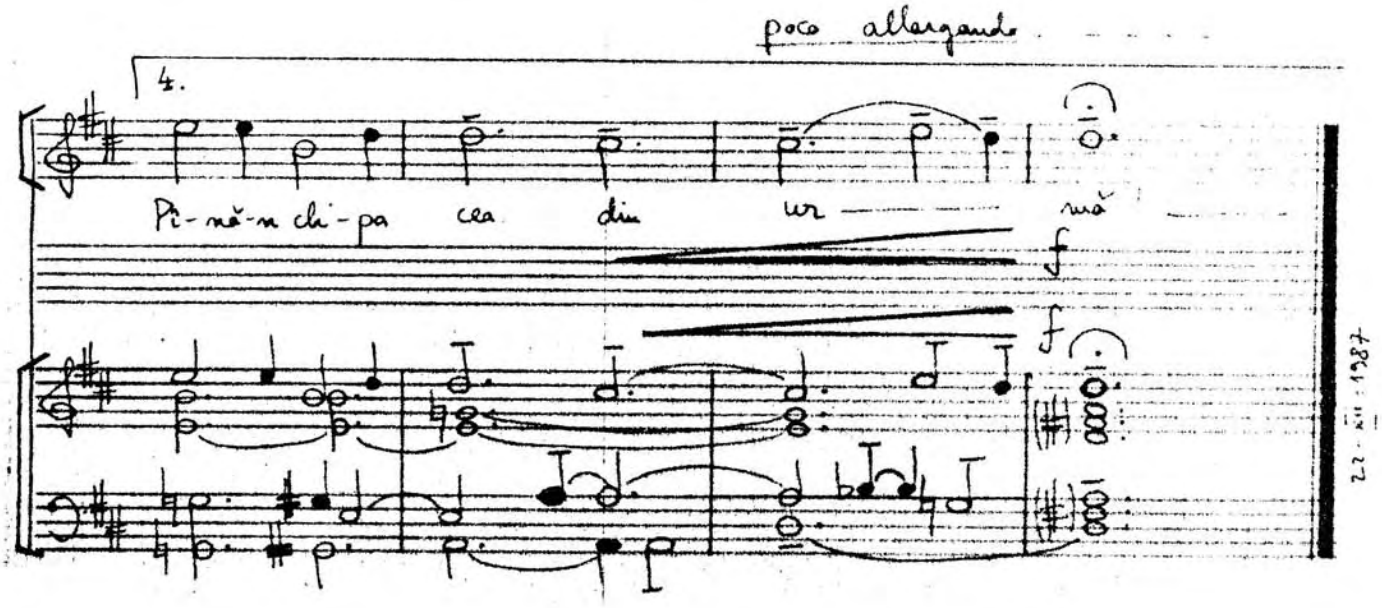
S.

1,2,3.

Pe I-sus ca să-l slu-jim Pu-nă-n cli-pa cea din ur-mă.



Org.


poco allargando
4.
Pi-nă-n cli-pa cea din ur — nă
f
f
22 · XII · 1987

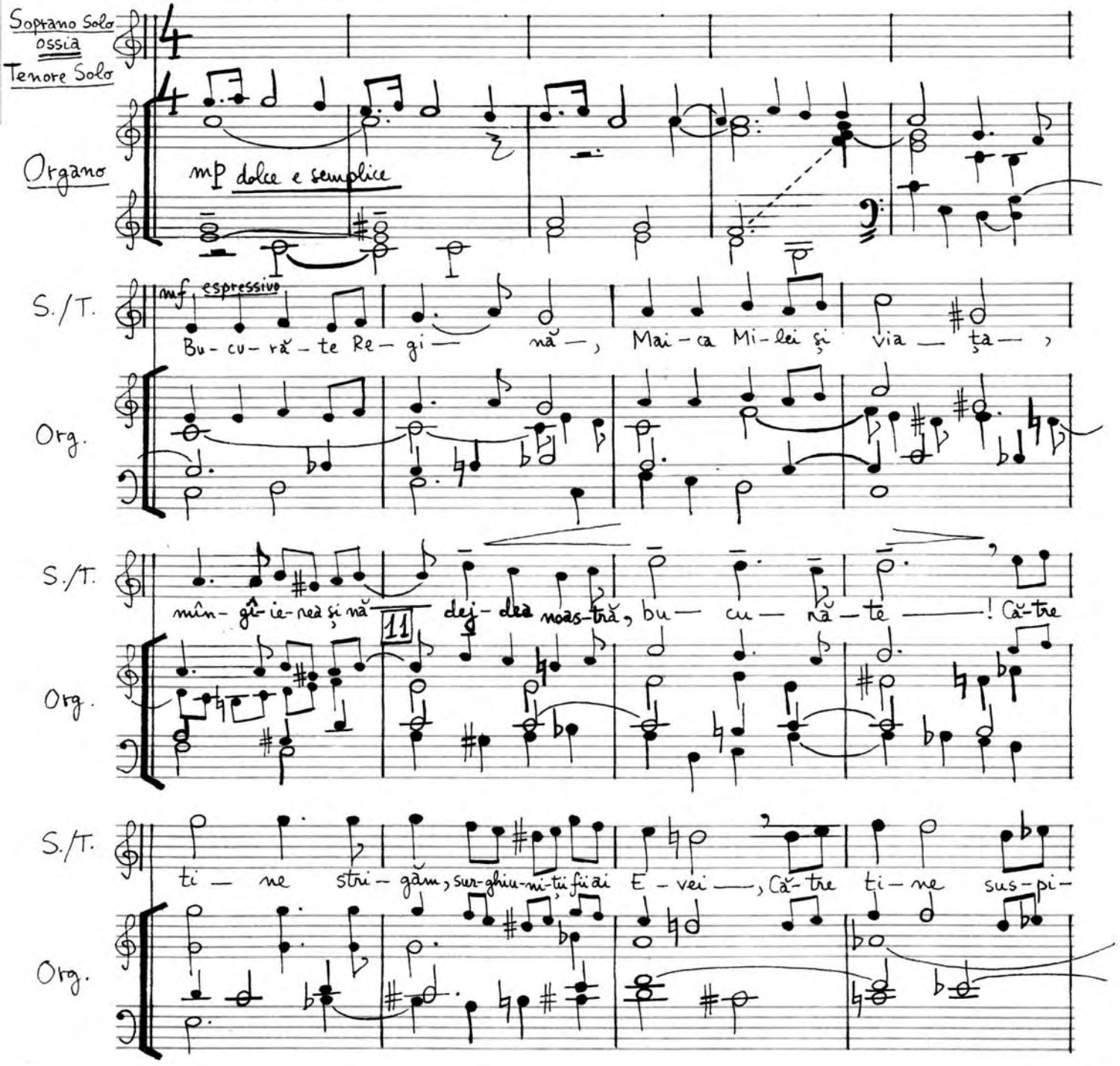
Mamei mele

Șerban Nichifor

BUCURĂ-TE, REGINĂ

– coral –

Andantino molto cantabile (♩≈68)



S./T.

năm, ge-mînd și plîn-gînd în a-ceas-tă va-le de la-crimi. A-șa-

Org.

S./T.

*) dar mij-lo-ci-toa-rea noas-tră, în-toar-ce spre noi-o-chii tăi cei mi-los-tivi și

21

Org.

S./T.

deciso

du-pă sur-ghiu-nul a-ces-ta, A-ra-tă-ni-L no-uă pe I-sus, Bi-ne-cu-vîn-

Org.

S./T.

ta-tul rod al tru-pu-lui tău, O mi-los-ti-vă, o blîn-dă, o

31

Org.

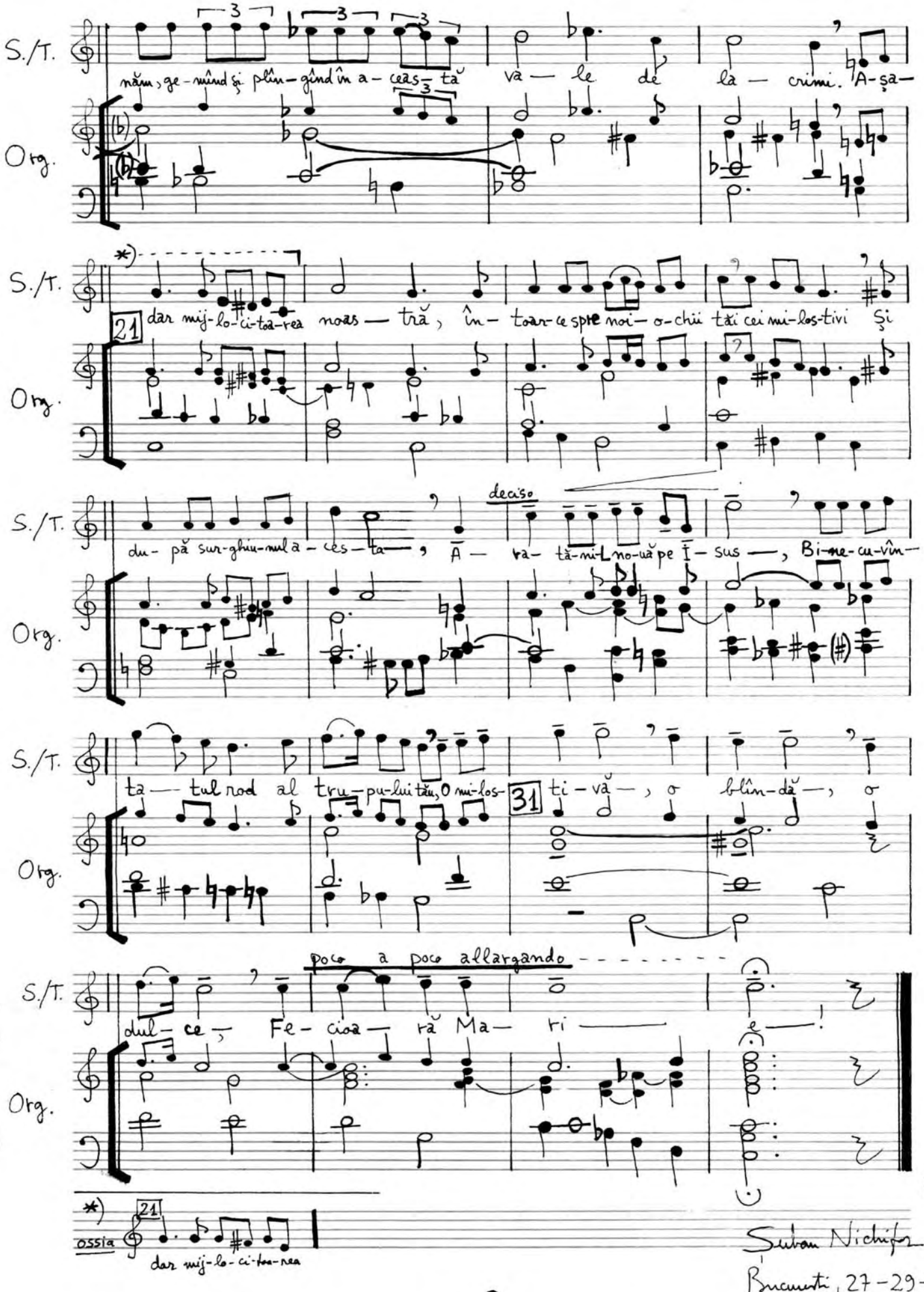
poco a poco allargando

S./T.

dul-ce, Fe-cioa-ră Ma-ri-e!

Org.

(~2'15")



*) ossia 21 dar mij-lo-ci-toa-rea

Șuban Nichifor

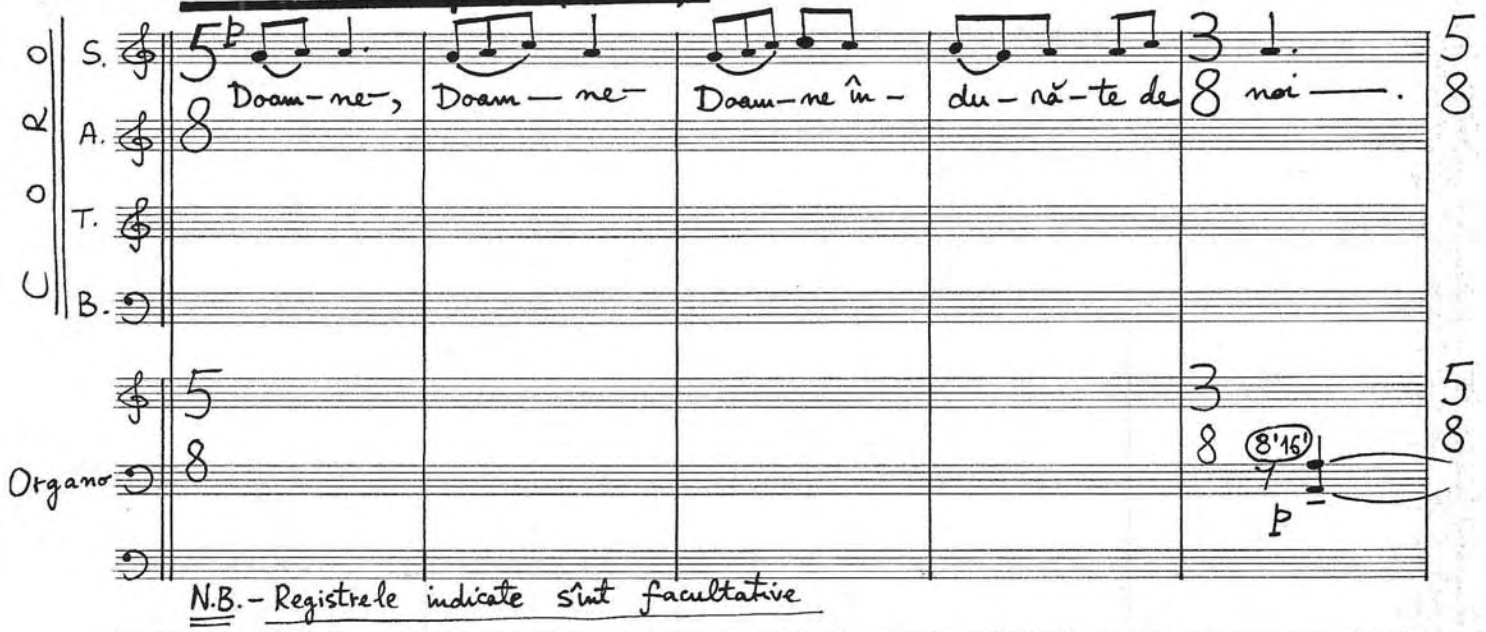
București, 27-29-IX-1989

Șerban Nichifor

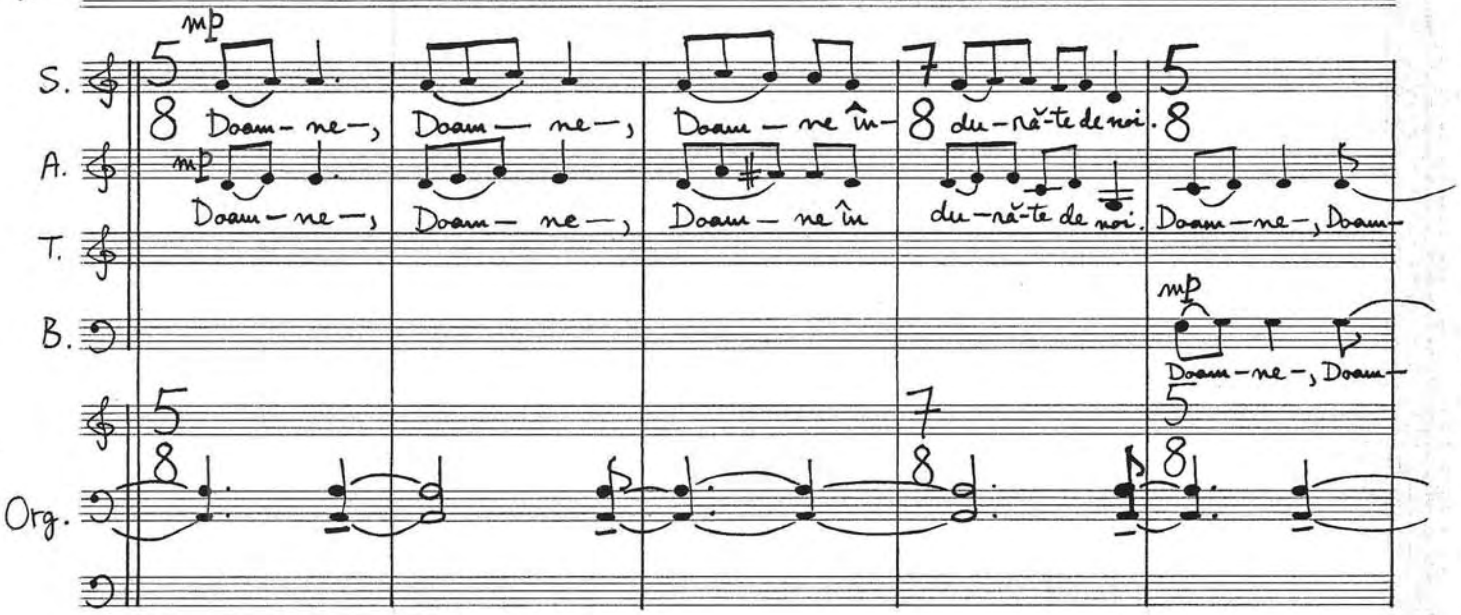
MISSA BREVIS

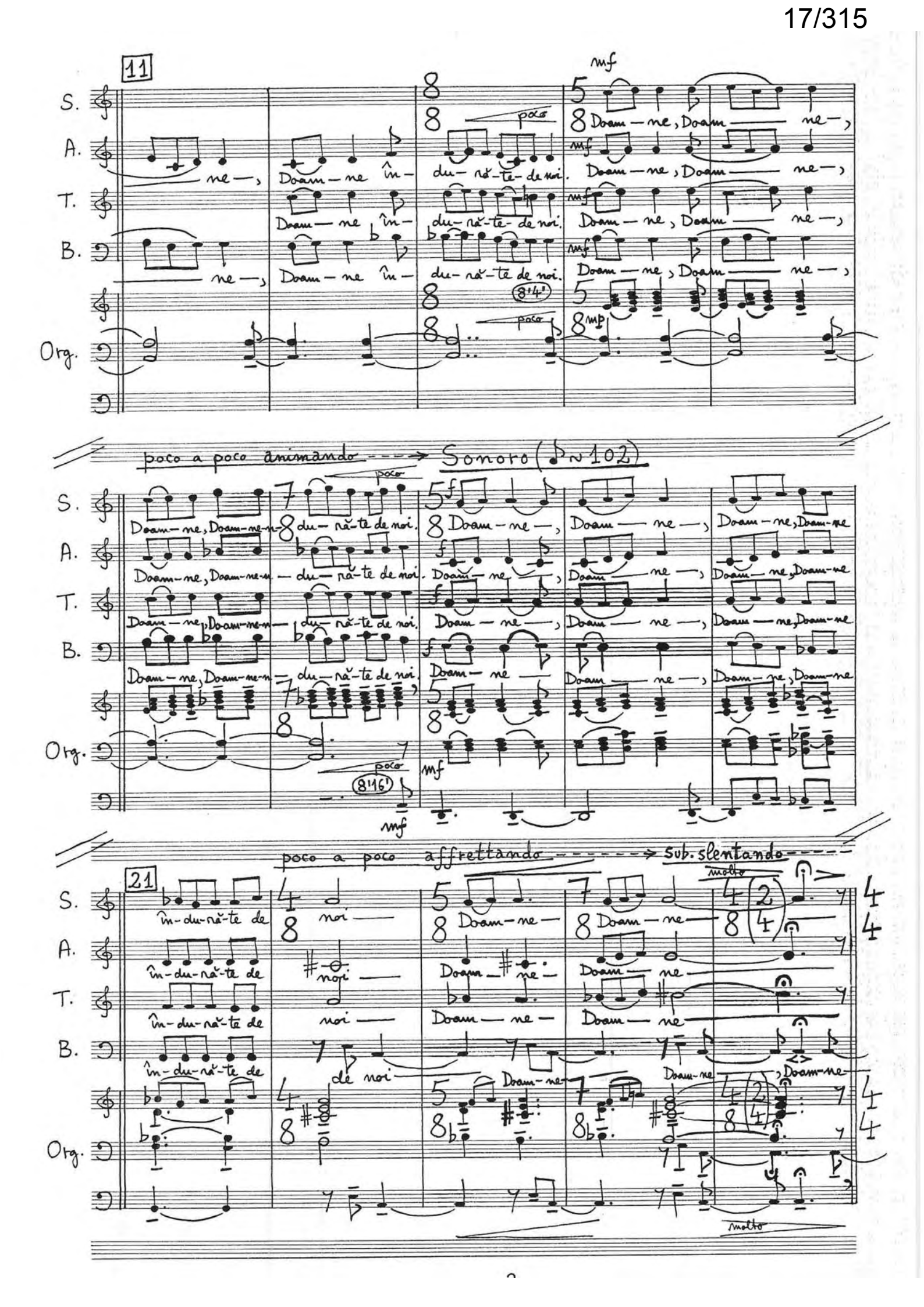
1.) KYRIE ELEISON

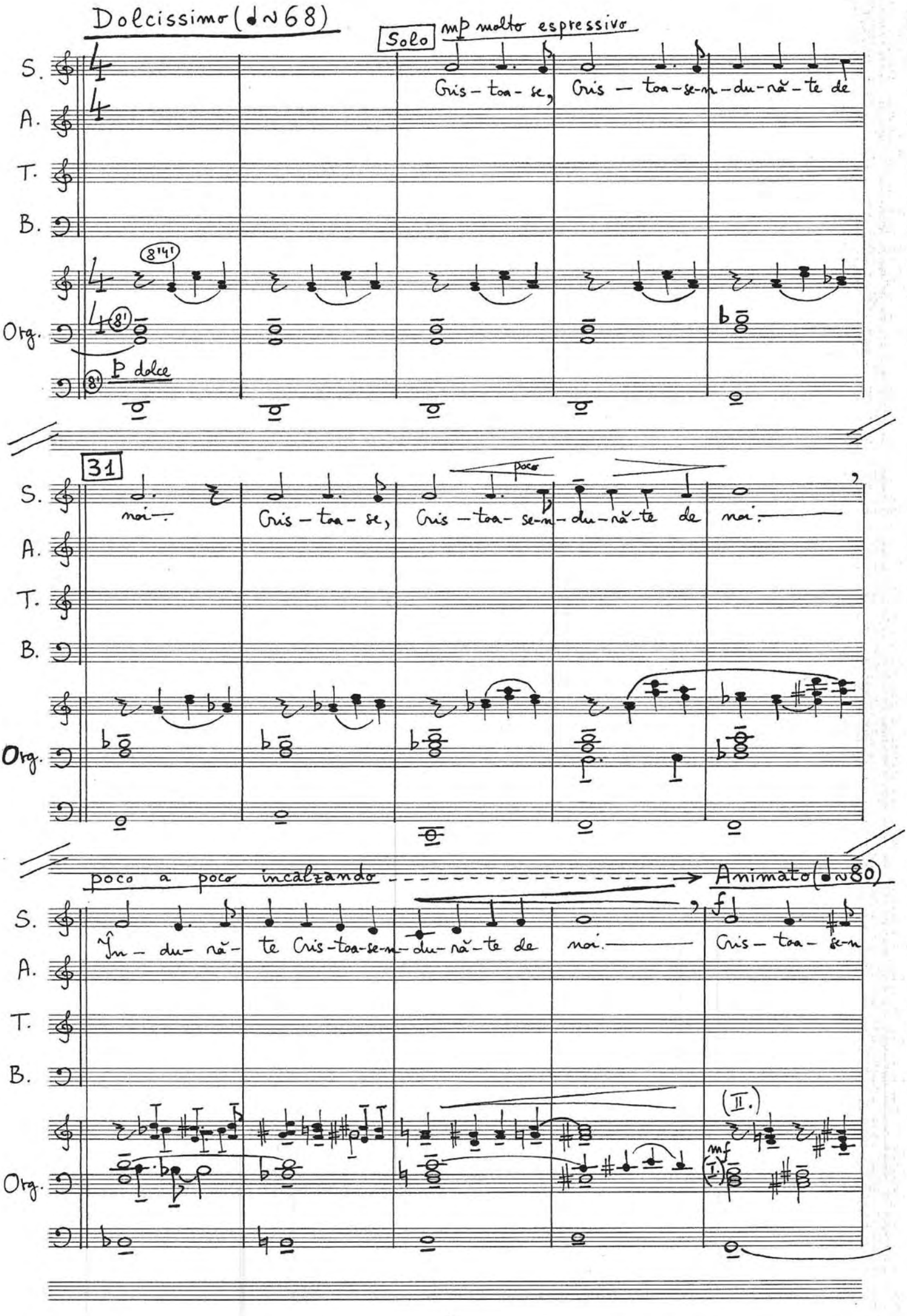
Pioso e semplice (♪ ~ 92)



N.B. – Registrele indicate sînt facultative




11
S.
A.
T.
B.
Org.
poco
mf
Doam — ne, Doam — ne —,
ne —, Doam — ne în — du — ră — te — de noi.
Doam — ne, Doam — ne —,
8'4'
mp
poco a poco animando ---> Sonoro (♪ ~ 102)
Doam — ne, Doam — ne — n — du — ră — te de noi.
Doam — ne —, Doam — ne —, Doam — ne, Doam — ne
8'16'
poco a poco affrettando ------> sub. slentando ----
21
în — du — ră — te de noi —
Doam — ne —
molto


Dolcissimo (♩≈68)
Solo
mp molto espressivo
S.
A.
T.
B.
Org.
8'+4'
8'
p dolce
Cris - toa - se, Cris — toa - se-m - du - nă - te de
31
poco
noi.
Cris - toa - se, Cris - toa - se-m - du - nă - te de noi.
poco a poco incalzando
Animato (♩≈80)
În - du - nă - te Cris - toa - se-m - du - nă - te de noi.
f
Cris - toa - se-m
(II.)
mf
(I.)

poco a poco allargando - - - - Semplice (♪~122)

poco a poco decrescendo

S. Gris-toa-se-n-du-ră-te de noi. A

A. Gris-toa-se-n-du-ră-te de noi. A

T. Gris-toa-se-n-du-ră-te de noi. Doam-ne-,

B. Gris-toa-se-n-du-ră-te de noi.

Org. mf poco a poco decrescendo P dolce

61

S. Doam-ne-, Doam-ne-n-du-ră-te de noi. Doam-ne-,

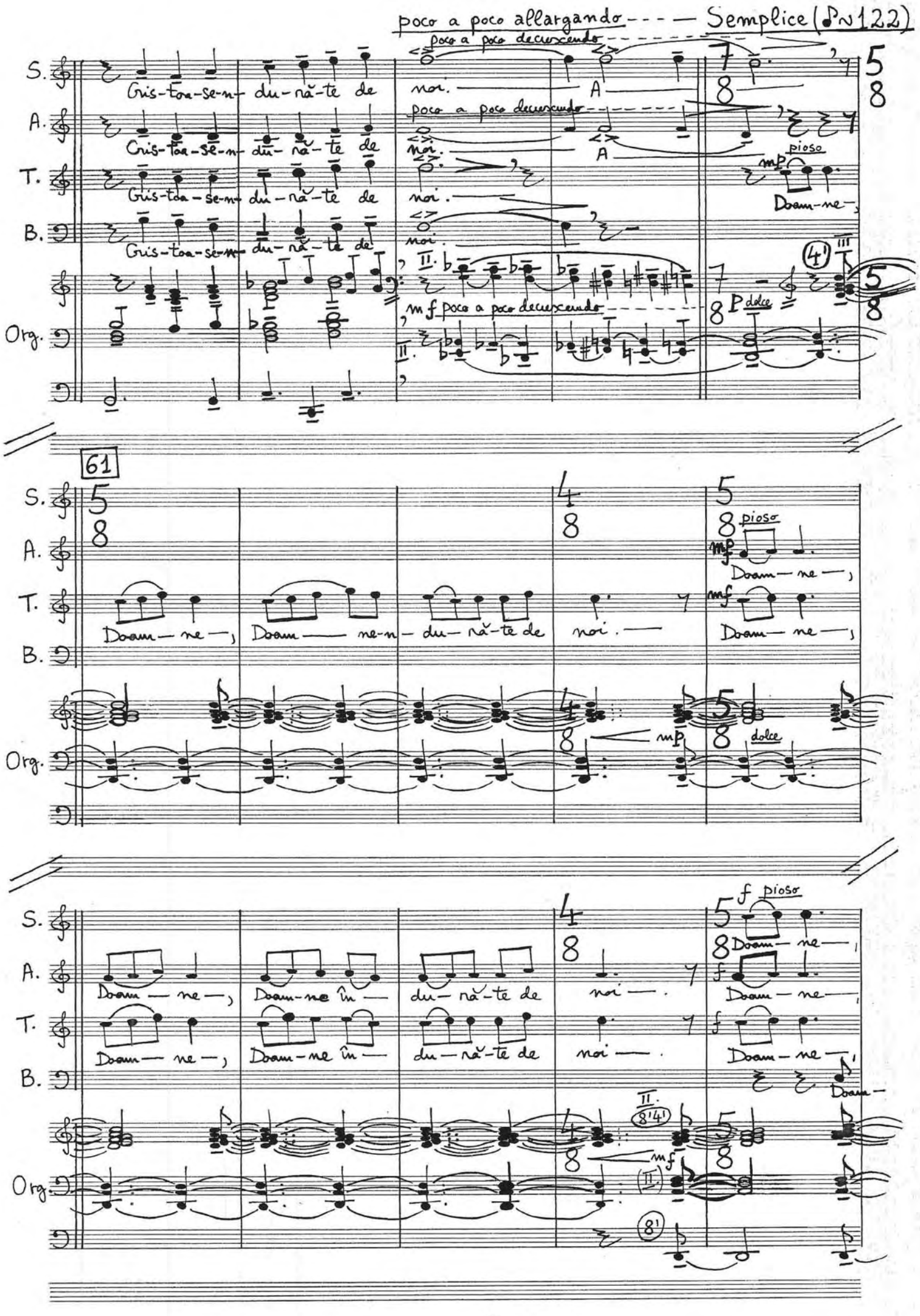
A. Doam-ne-, Doam-ne în-du-ră-te de noi. Doam-ne-,

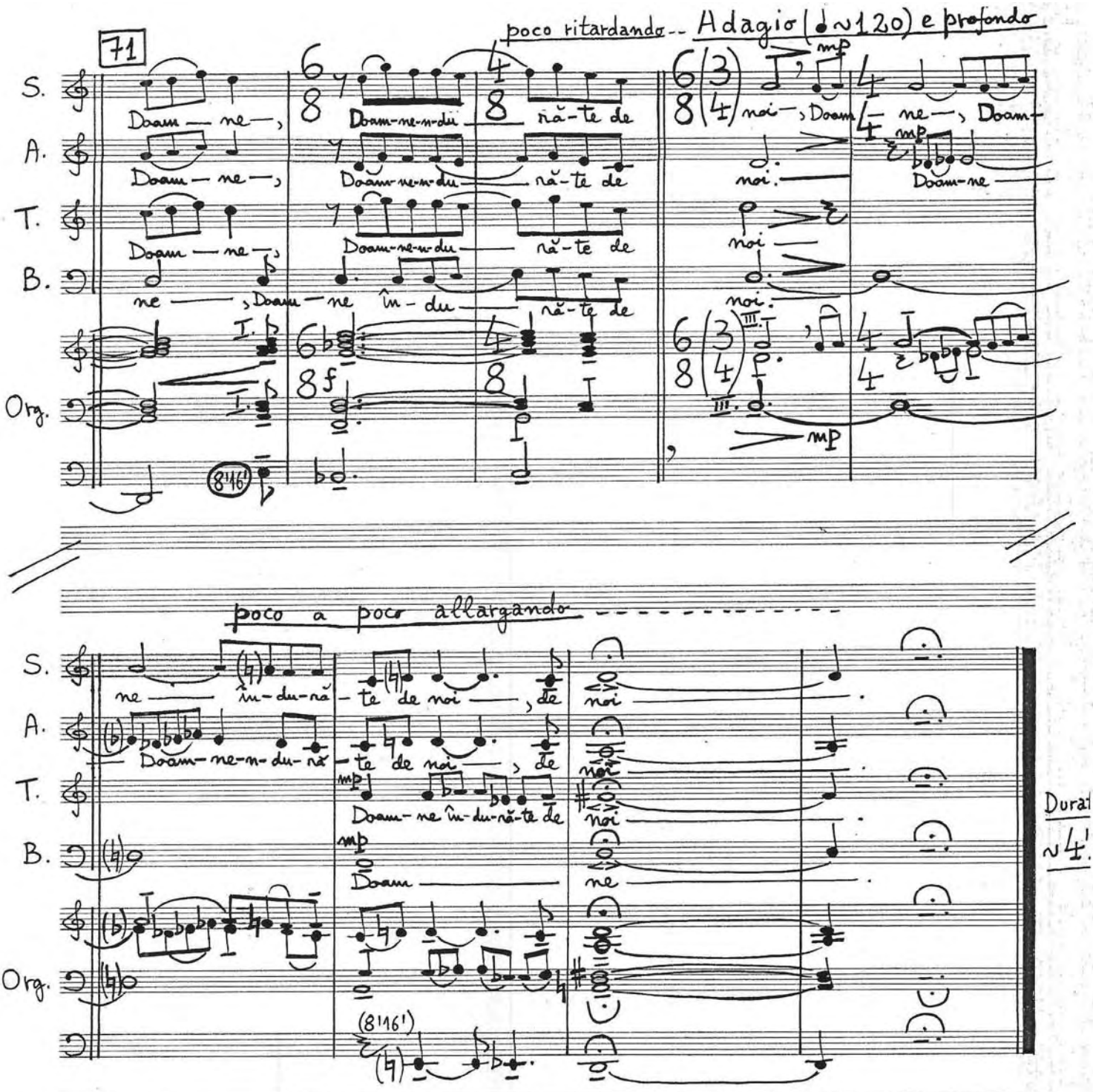
T. Doam-ne-, Doam-ne în-du-ră-te de noi. Doam-ne-,

B. Doam-

Org. mf

pioso mf dolce f pioso





Suban Nichifor

(24-VII—16-X-1988) rev. 1990

Tinerilor Martiri sacrificați în Decembrie 1989

2 IDIOMELE pentru Bariton și Pian

1.) Adusu-mi-am aminte ... - stihiră -

Șerban Nichifor

Lontano, Molto Tranquillo e Rubato (♩~50)

Bar.

Pf.

quasi improvisando

simile

simile

Loco

PPP immateriale

PP

Sempre 1/2 Ped. l.v. (intermittente)

poco allargando

B.

Pf.

P dolce

mp molto

(sempre 1/2 Ped.) (intermittente)

Sub. Molto Espressivo, sempre Rubato (♩~54)

11

B.

Pf.

(sempre 1/2 Ped. l.v.) (intermittente)

poco a poco allargando

Subito Doloroso (♩~60)

P profondo

A

B.

Pf.

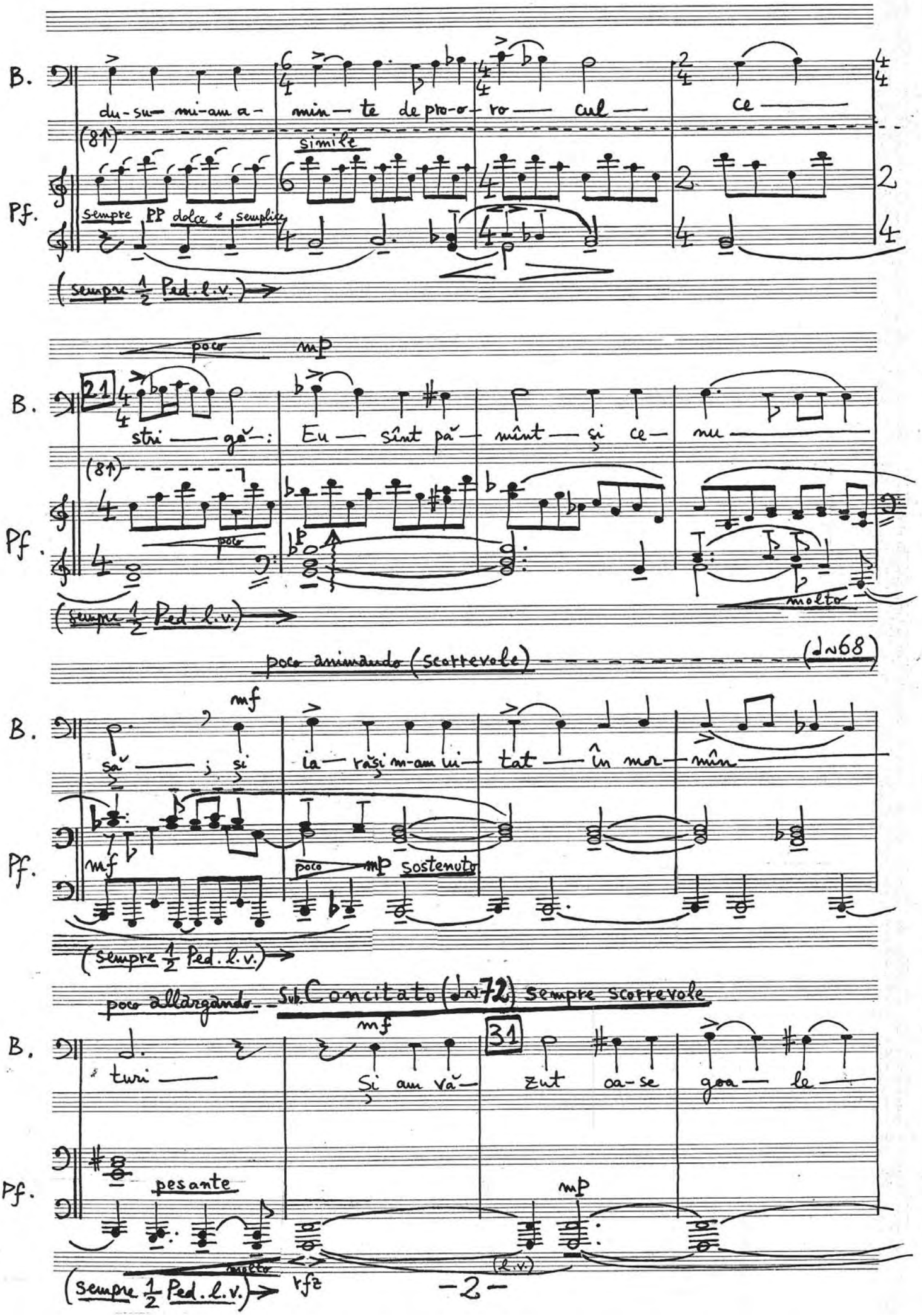
più

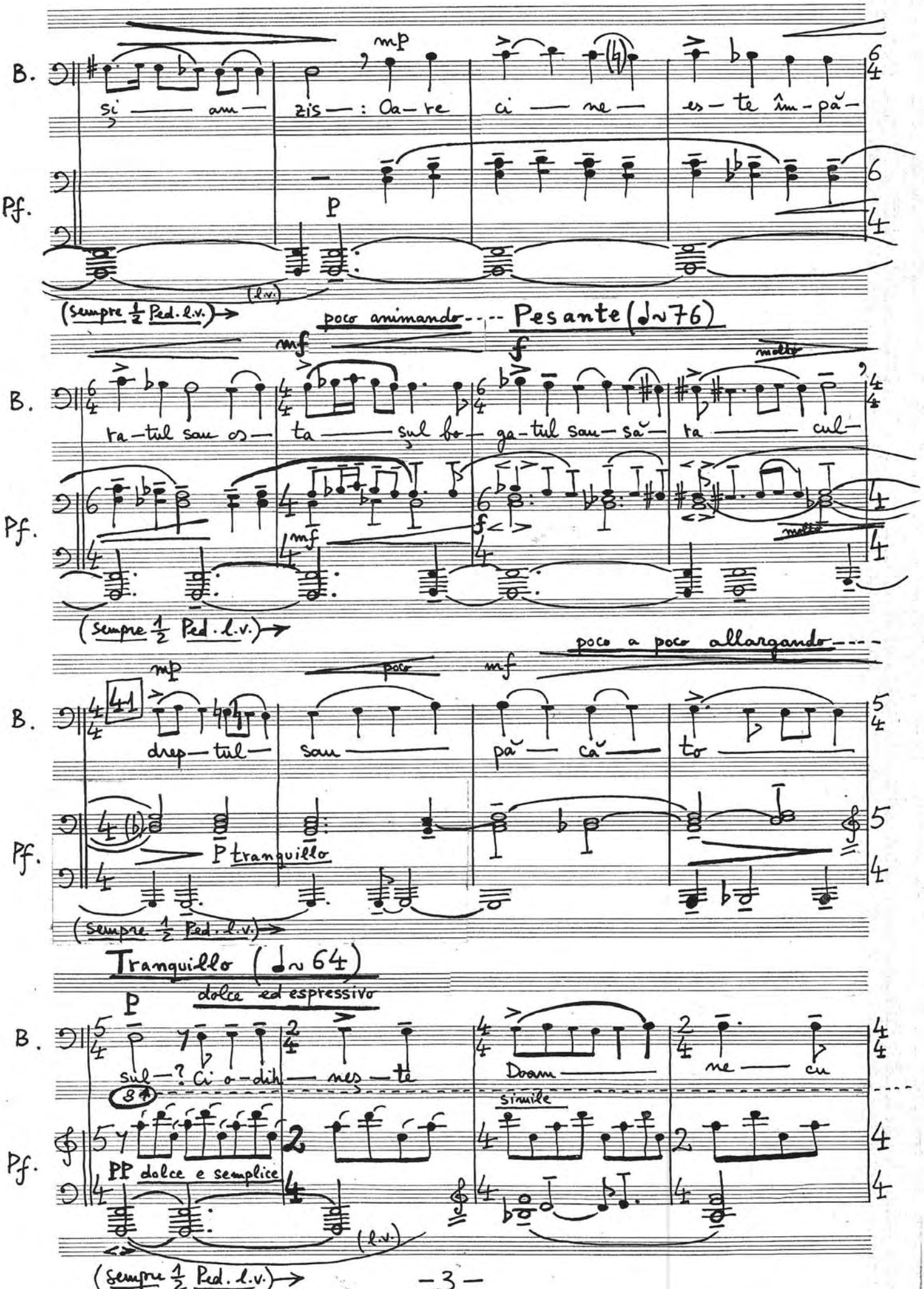
Sub. PP

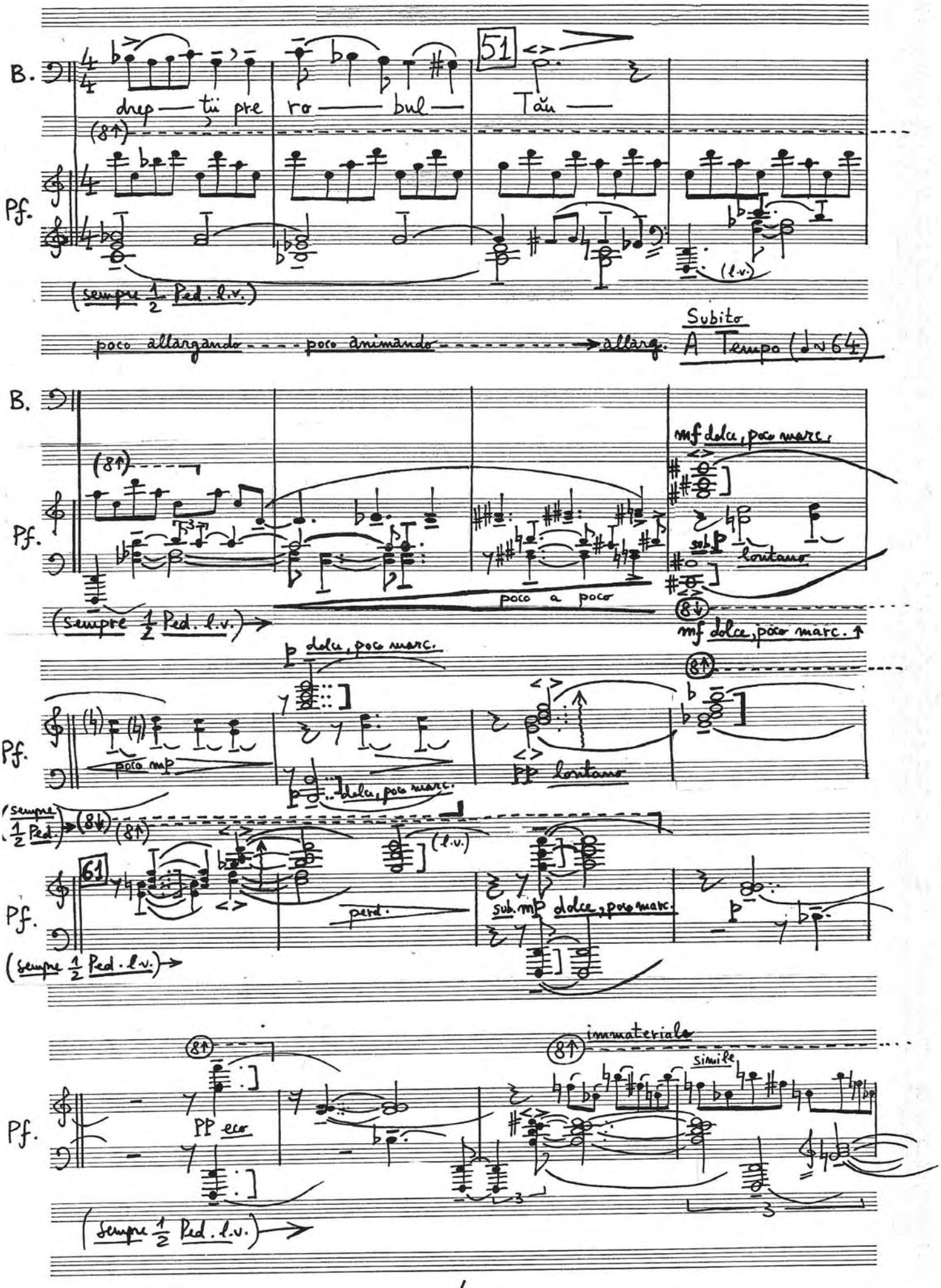
dolce e semplice, come eco

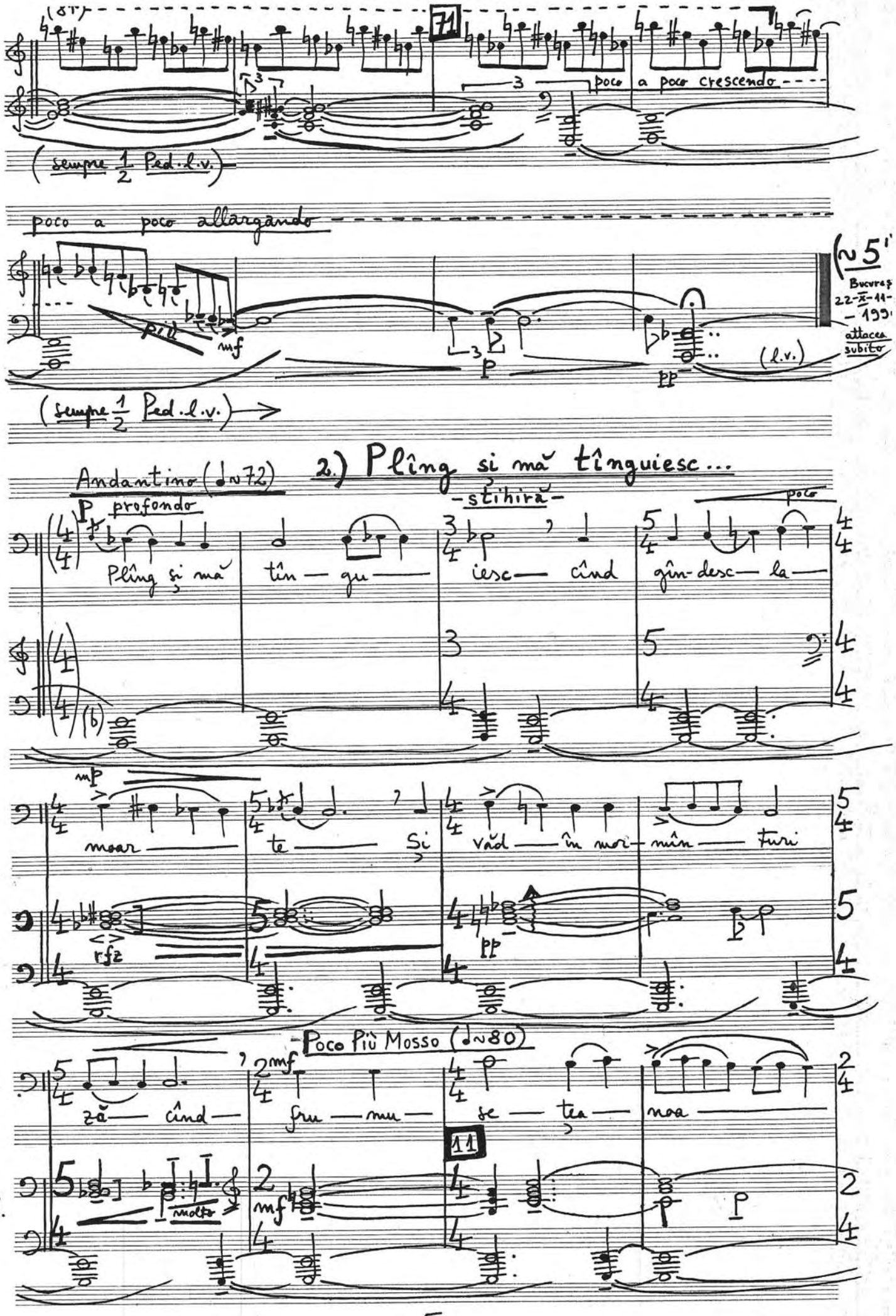
rfz

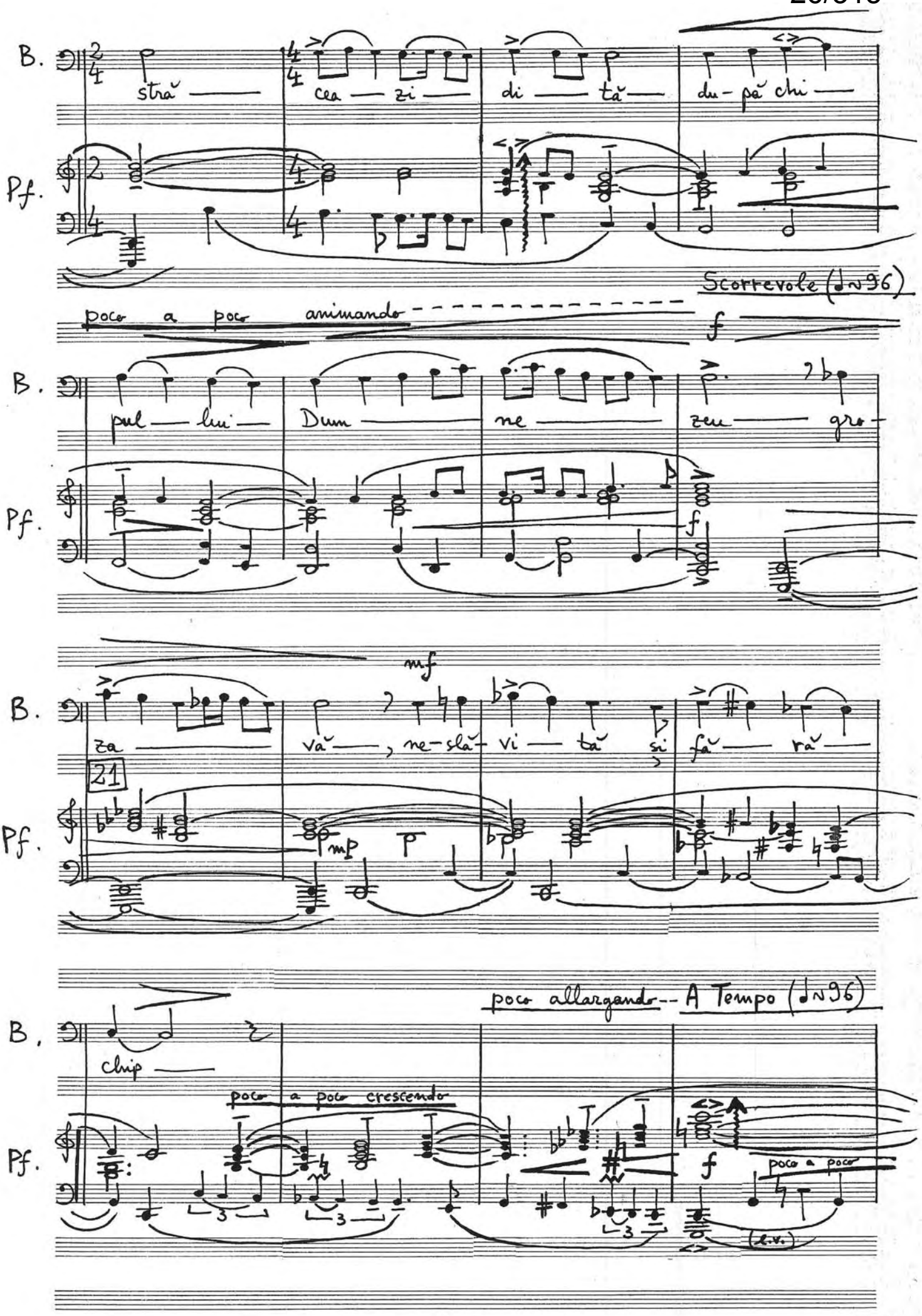
(sempre 1/2 Ped. l.v.) poco (intermittente)

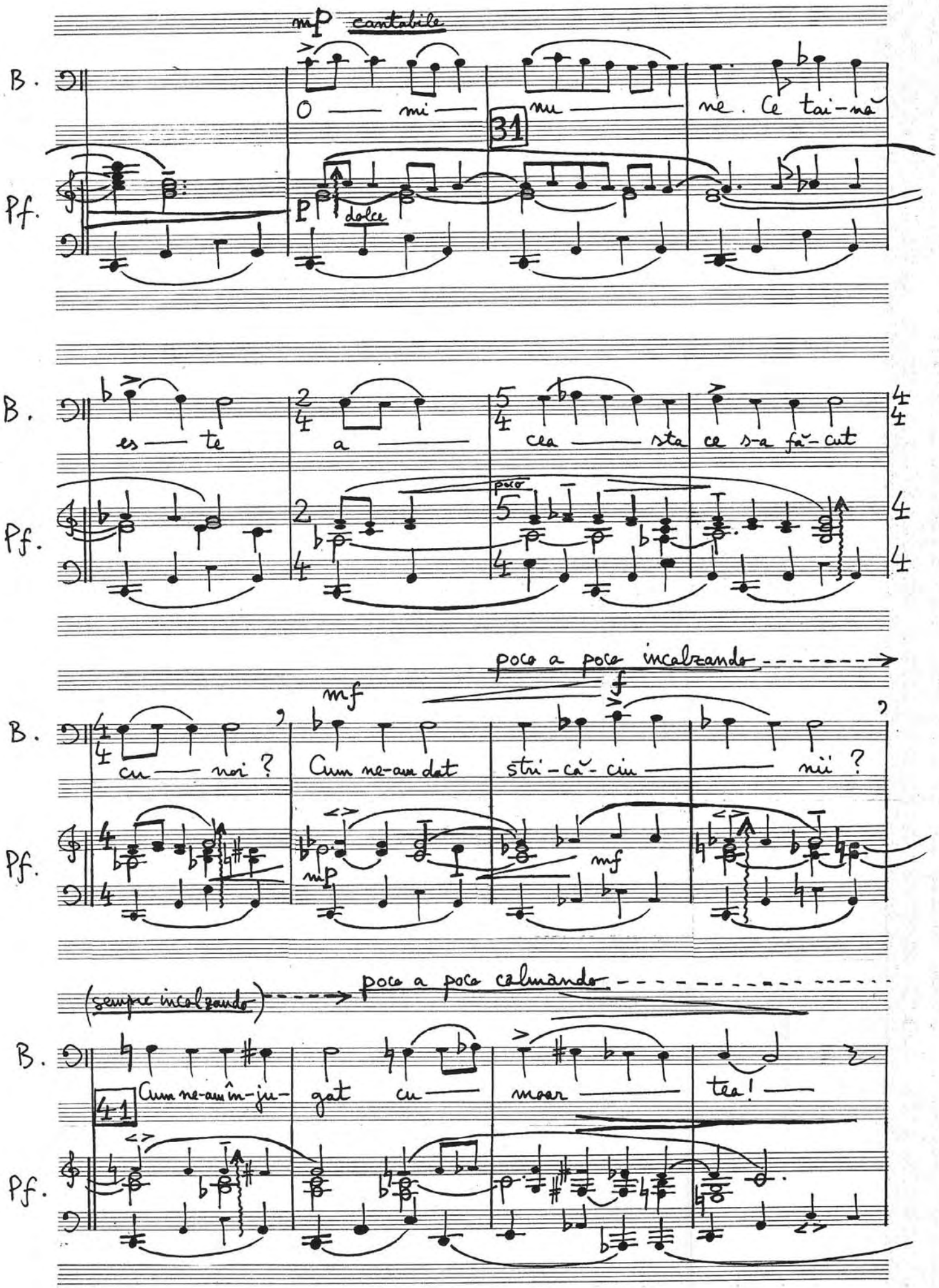

B.
du-su- mi-am a- min- te de pro-o- ro- cul- ce-
(81)
simile
Pf.
sempre pp dolce e semplice
(sempre ½ Ped. l.v.)
poco mp
21
stri- gă-: Eu- sînt pă- mînt- şi ce- nu-
(81)
poco
molto
(sempre ½ Ped. l.v.)
poco animando (scorrevole) (♩=68)
mf
să- ; şi ia- răşi m-am lă- tat- în mor- mînt-
mf
poco mp sostenuto
(sempre ½ Ped. l.v.)
poco allargando
Sub. Concitato (♩=72) sempre scorrevole
mf
31
turi- Şi am vă- zut oa-se goa- le-
pesante
mp
molto
(l.v.)
(sempre ½ Ped. l.v.)
rfz

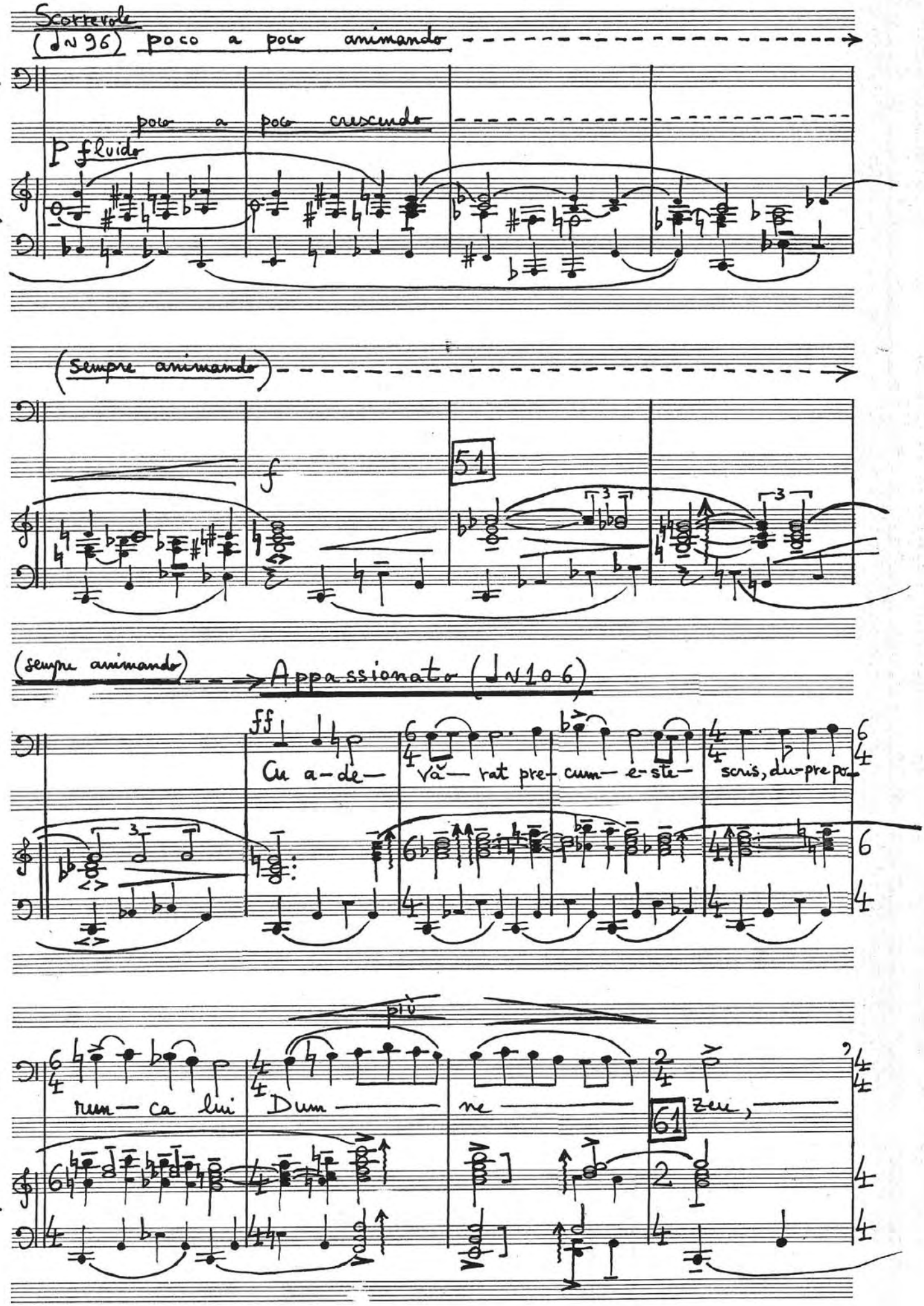

B.
Pf.
si — am — zis — : Oa — re ci — ne — es — te în — pă —
mp
p
(l.v.)
(sempre ½ Ped. l.v.)
poco animando
Pesante (♩≈76)
mf
f
molto
ra — tul sau os — ta — sul fo — ga — tul sau — să — ra — cul —
mf
f
molto
(sempre ½ Ped. l.v.)
poco a poco allargando
mp
poco
mf
drep — tul — sau — pă — că — to —
P tranquillo
(sempre ½ Ped. l.v.)
Tranquillo (♩≈64)
dolce ed espressivo
P
sul — ? Ci o — dih — nes — te
Doam —
ne — cu
simile
PP dolce e semplice
(l.v.)
(sempre ½ Ped. l.v.)

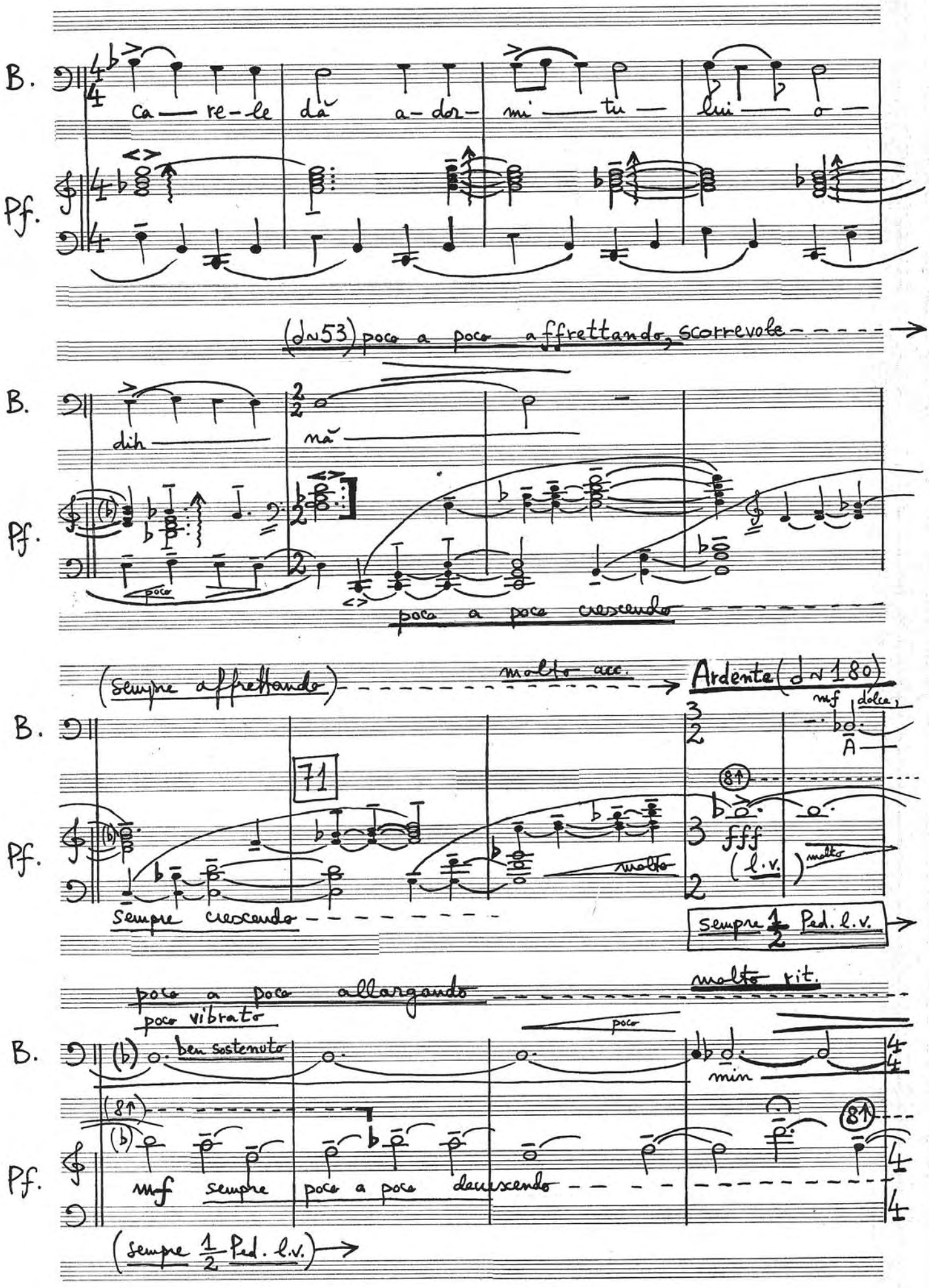

B.
Pf.
drep — ţii pre ro — bul — Tău —
51
(8↑)
(sempre 1/2 Ped. l.v.)
(l.v.)
poco allargando - - - poco animando - - - - - - - - - - → allarg.
Subito
A Tempo (♩~64)
mf dolce, poco marc.
sub. p lontano
poco a poco
(8↓)
mf dolce, poco marc. ↑
p dolce, poco marc.
poco mp
pp lontano
(sempre 1/2 Ped.)
61
perd.
sub. mp dolce, poco marc.
immateriale
simile
pp eco

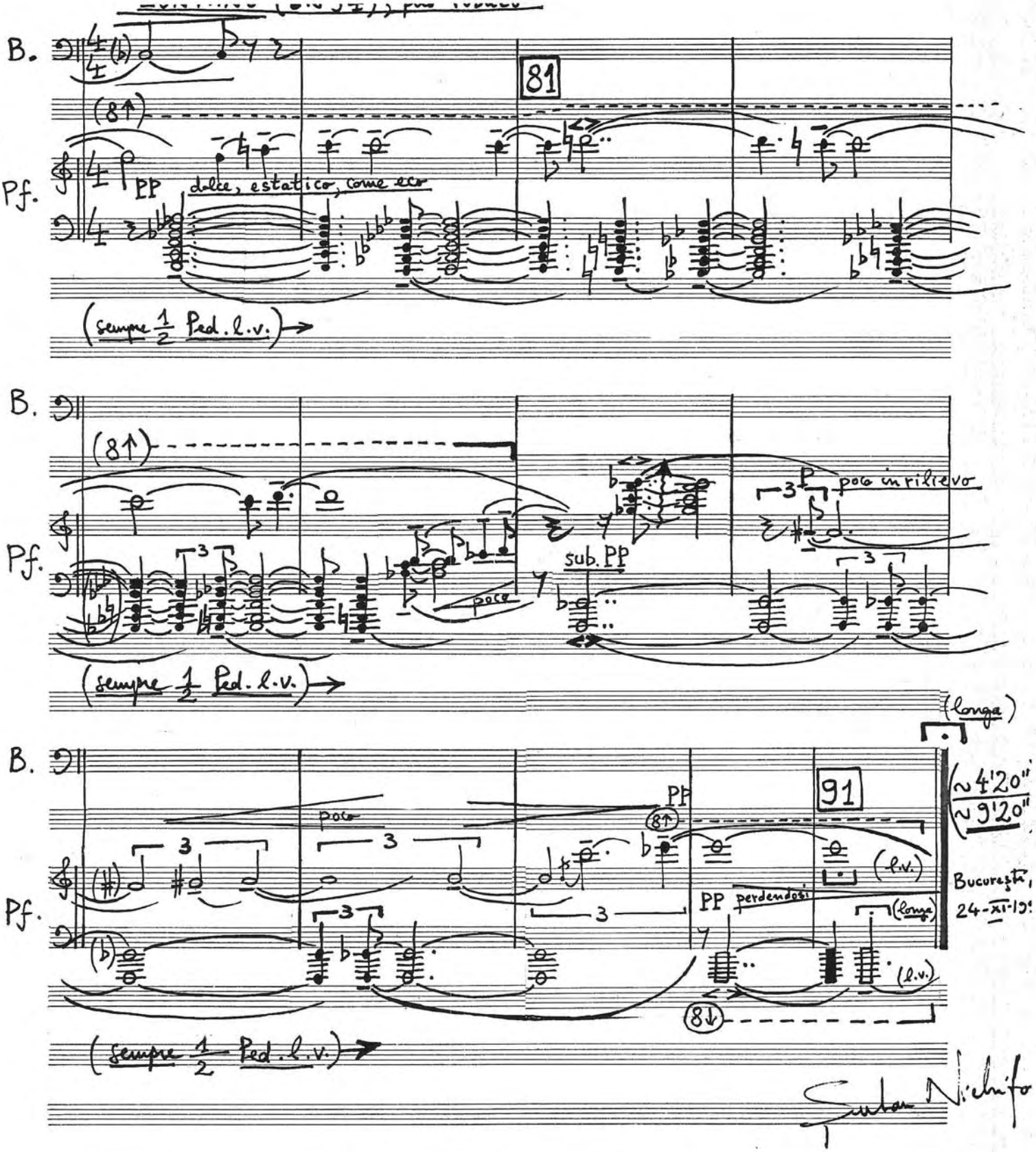

Pf.
71
poco a poco crescendo
(sempre 1/2 Ped. l.v.)
poco a poco allargando
più
mf
p
pp
(l.v.)
(~5'
Bucureș 22-X-11-199
attacca subito
(sempre 1/2 Ped. l.v.)
Andantino (♩~72)
2.) Plîng și mă tînguiesc...
P profondo
-stihiră-
poco
B.
Plîng și mă tîn — gu — iesc — cînd gîn-desc — la —
mp
moar — te — Și văd — în mor — mîn — turi
rfz
pp
Poco Più Mosso (♩~80)
mf
ză — cînd — fru — mu — se — țea — noa —
11
molto
mf
p


B.
Pf.
stră — cea — zi — di — tă — du - pă chi —
Scorrevole (♩.=96)
poco a poco animando
f
pul — lui — Dum — ne — zeu — gro -
mf
za — vă —, ne - slă - vi — tă si fă — ră —
21
mp
p
poco allargando -- A Tempo (♩.=96)
clip —
poco a poco crescendo
f
poco a poco
(l.v.)


mp cantabile
B.
Pf.
O — mi — nu — ne. Ce tai-nă
31
p dolce
es — te
a —
cea — sta
ce s-a fă-cut
poco
poco a poco incalzando
mf
f
cu — noi ?
Cum ne-au dat
stri-că-ciu — nii ?
mp
mf
(sempre incalzando)
poco a poco calmando
41
Cum ne-au în-ju-
gat cu —
moar —
tea! —


Scorrevole
(♩≈96) poco a poco animando
B.
poco a poco crescendo
p fluido
Pf.
(sempre animando)
f
51
(sempre animando)
Appassionato (♩≈106)
ff
Cu a-de- vă- rat pre- cum- e-ste- scris, du-pre po-
più
run- ca lui Dum- ne- zeu,
61


B.
Pf.
ca — re-le
dă
a-dor-
mi — tu —
lui — o —
(♩=53) poco a poco affrettando, scorrevole
dih —
nă —
poco
poco a poco crescendo
(Sempre affrettando)
molto acc.
Ardente (♩=180)
mf
dolce
71
fff
(l.v.)
molto
Sempre crescendo
sempre 1/2 Ped. l.v.
poco a poco allargando
molto rit.
poco vibrato
ben sostenuto
poco
min
mf
sempre
poco a poco decrescendo
(sempre 1/2 Ped. l.v.)


B.
Pf.
81
PP
dolce, estatico, come ecc
(sempre 1/2 Ped. l.v.)
poco in rilievo
sub. PP
poco
(longa)
91
(~4'20"
~9'20"
PP perdendosi
(l.v.)
Bucureşti,
24-XI-19

APPENDIX

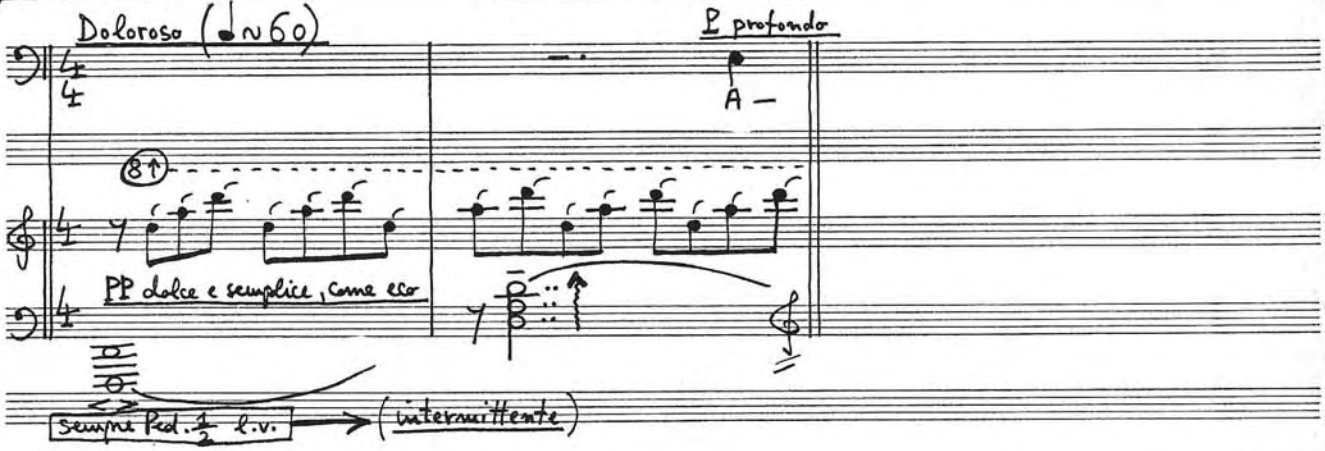
Două Idiomele

– Variantă prescurtată

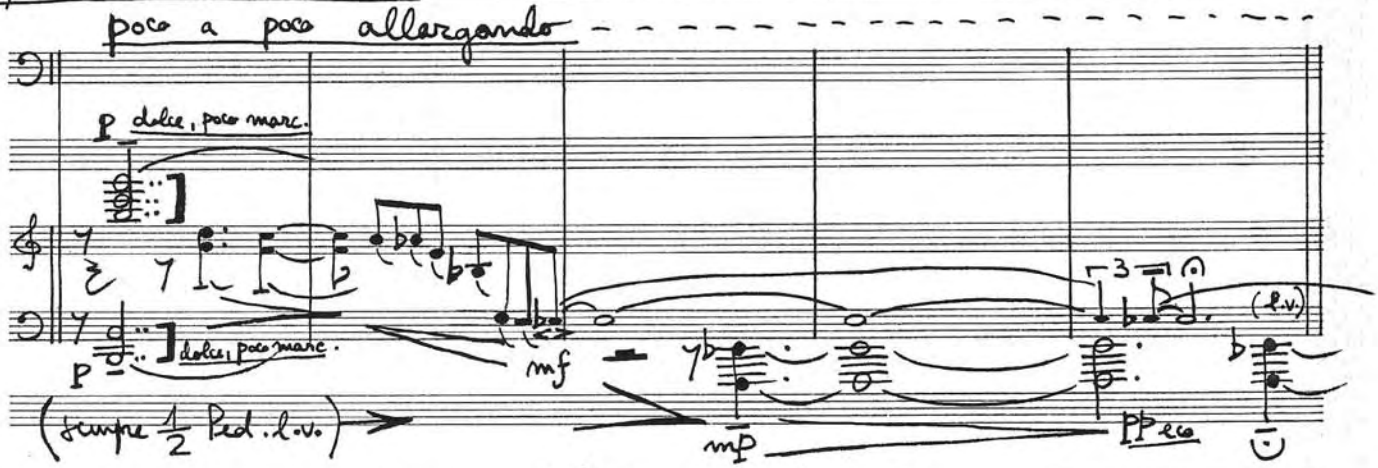
Şuhan Nichifor

I.) În locul măsurilor 1-16

1.) Adusu-mi-am aminte...

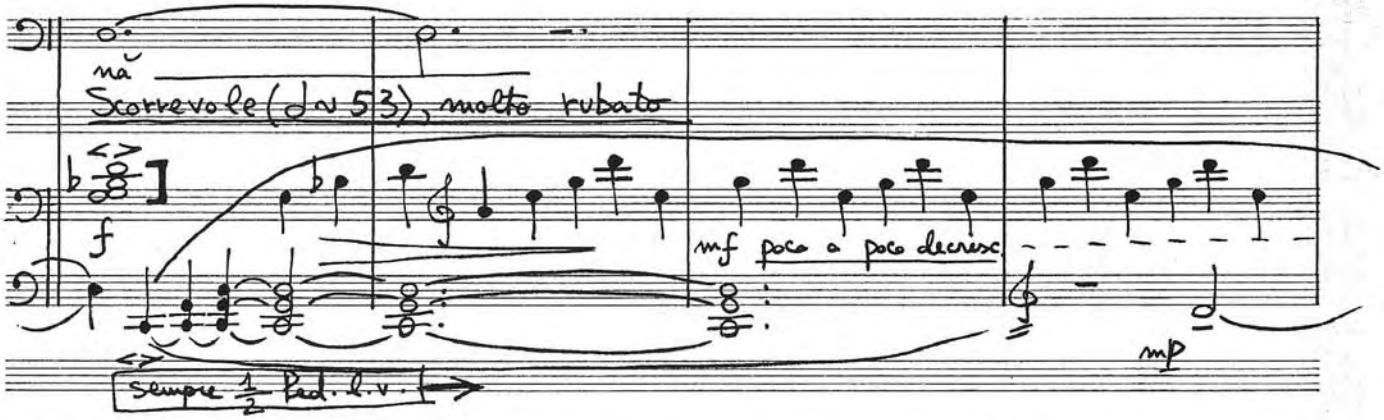


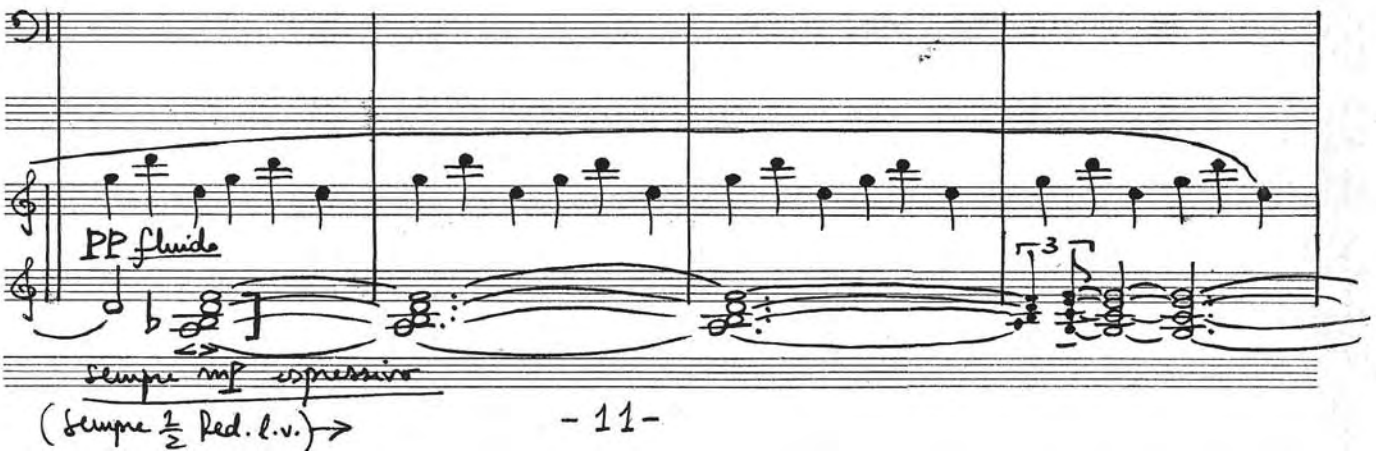
II.) În locul măsurilor 58-76



2.) Plîng şi mă tînguiesc...

III) În locul măsurilor 67-91





poco a poco calmando

P profondo

B.

A

Pf.

P

(sempre ½ Ped. l.v.)

B.

poco

(A)

Pf.

(4)

(8↑)

3

(sempre ½ Ped. l.v.)

B.

poco a poco decrescendo

min

(8↑)

Pf.

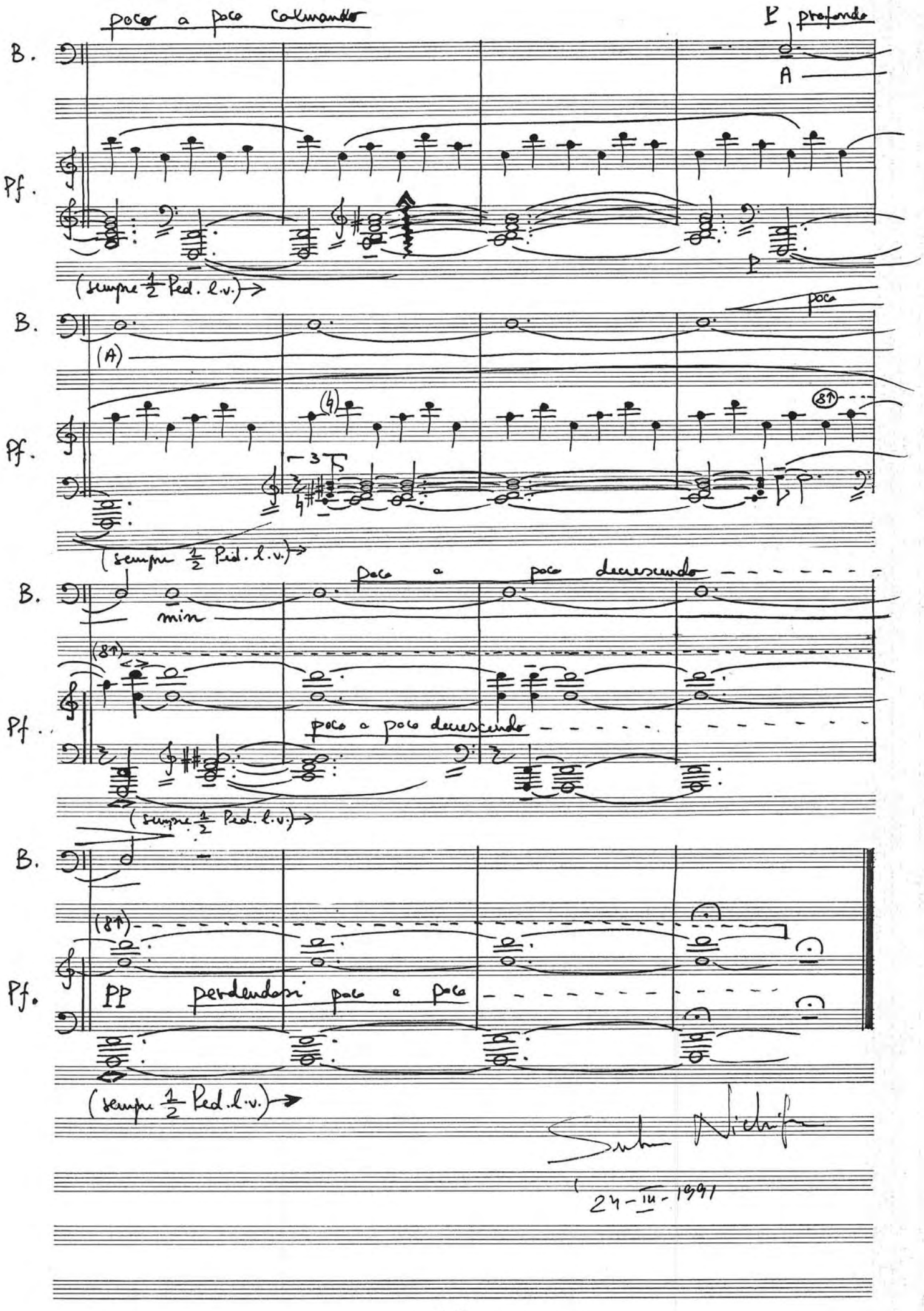
poco a poco decrescendo

(sempre ½ Ped. l.v.)

B.

(8↑)

Pf.



PP perdendosi poco a poco

(sempre ½ Ped. l.v.)

Sulm Nichifor

24-III-1991

Premiul "Scara Paradisului", Arad, 1996

IMNUL SFÂNTULUI APOSTOL ANDREI

- Începătorul creştinării Românilor -

Versurile: Arhimandrit Ioan-Ioasaf POPA
Muzica: Şerban NICHIFOR

- variantă monodică (populară)

- variantă pentru cor de femei şi/sau copii (S./A.)

- variantă pentru cor bărbătesc (T./B.)

- variantă pentru cor mixt a cappella (S.A.T.B.)

DURATA: cca 4-5'

IMNUL SFÂNTULUI APOSTOL ANDREI

- Începătorul încreştinării Românilor -

Versurile: Arhimandrit Ioan Ioasaf POPA
Muzica: Şerban NICHIFOR

- 1.) Ai băut, Andree, sfinte, din izvorul
Cel trimis de Duhul, prin Botezătorul.
Cu-al tău frate Simon te-a chemat Hristos
Şi-ai lăsat măvodul, L-ai urmat voios.

- Refren (cu volta 1)
Cu cei sfinţi, cu îngerii, cu Cea-n veci curată,
Roagă, Sfinte-n Duhul, pe Hristos, pe Tată:
Dumnezeu s-aducă înfrăţirea-n toţi,
De Româna viţă, grijă tu să porţi.
Grijă tu să porţi de România ! (vers adăugat la volta 3)

- 2.) Ai smerirea haină, armă Sfânta Cruce,
Cincizecimea harul din Hristos ţi-aduce,
Vii la Geto-Dacii cu credinţa lor
Şi în ceruri fi-va pururi viaţa lor.

- Refren (cu volta 2)

- 3.) Sadul tău ajuns-a pomi cu crengi mulţime,
Mai străvechi, mai rodnici ca în ţări vecine,
Tot smeriţi ca tine am crescut şi noi,
Cu mult duh de jertfă în vremi de nevoi.

- Refren (cu volta 2 dacă se continuă cu strofa 3.bis); cu volta 3 dacă se încheie imnul)

- 3. bis) (cuplet facultativ, ce poate fi inserat după cupletul 3.), sau în locul acestuia)

Prin Sfânt Har fi macini în creştina moară,
Să fi faci făină, cu Hristos dospeală,
Creştinezi strămoşii, preoţi sfinţi le dai,
Scară nevăzută le întinzi spre Rai.

- Refren (cu volta 3, ce încheie imnul)

.----------.

NB - Cupletul facultativ 3.bis) (ce poate fi inserat după cupletul 3, sau în locul acestuia) va fi urmat de Refren cu volta 3, după schema C.1-R.v.1; C.2-R.v.2; C.3-R.v.2; C.3 bis-R.v.3.
În orice caz, Refrenul cu volta 3 va apărea doar în final, după ultimul cuplet (ce poate fi C.3, sau C.3 bis).

Imnul Sfântului Apostol Andrei

Muzica: Sabin Nichifor

Versurile: Arhimandrit Ioan-Ioasaf Popa

Durata: ~4-5'

IMNUL SFÎNTULUI APOSTOL ANDREI

Variantă pentru cor mixt

Andantino (♩ ~ 72)

– Începătorul creștinării Românilor –

Versurile: Arh. Ioan-Ioasaf Popa
Muzica: Șerban Nichifor

mP

S. 1.) Ai bă-ut, An — dre — e — sfin-te, din iz —
2.) Ai sme-ri-rea — hai — nă, — ar-mă Sfîn-ta —
3.) Sa-dul tău a — jun — s-a — pomi cu crengi mul-
3bis) Prin Sfînt Har îi ma — cini — în creș-ti — na

PP poco

A. A — ☺

P

S. vo — rul —
Cru — ce —
ti — me —
ma — ră, —

mP

A. Cel tri-mis de — Du — hul, — prin Bo-te-ză — to — rul.
Cinci-ze-ci-mea ha — rul — din Hris-tos ți-a — du — ce, —
Mai stră-vechi, mai rod — nici — ca în țări ve — ci — ne, —
Să îi faci fă — i — nă, — cu Hris-tos dos — pea — lă, —

mP

S. A. Cu-al tău fra-te — Si — mon — te-a che-mat Hris-tos
Vii la Ge-to — Da — cii — cu cre-din-ța — lor —
Tot sme-riți ca — ti — ne — am cres-cut și noi —
Creș-ti-nezi stră — mo — șii, — preoți sfinți le dai —

P

T. A — A —

mf

Și-ați lă-sat nă — vo — dul, — L-ați ur-mat — vo — ios —
Și în ce-ruri fi — va — pu-ruri via-ța — lor. —
Cu mult duh de — jert — fă — în vremi de — ne — voi —
Sca-ră ne-vă — zu — tă — le în-tinzi spre Rai —

mf

S. A. A

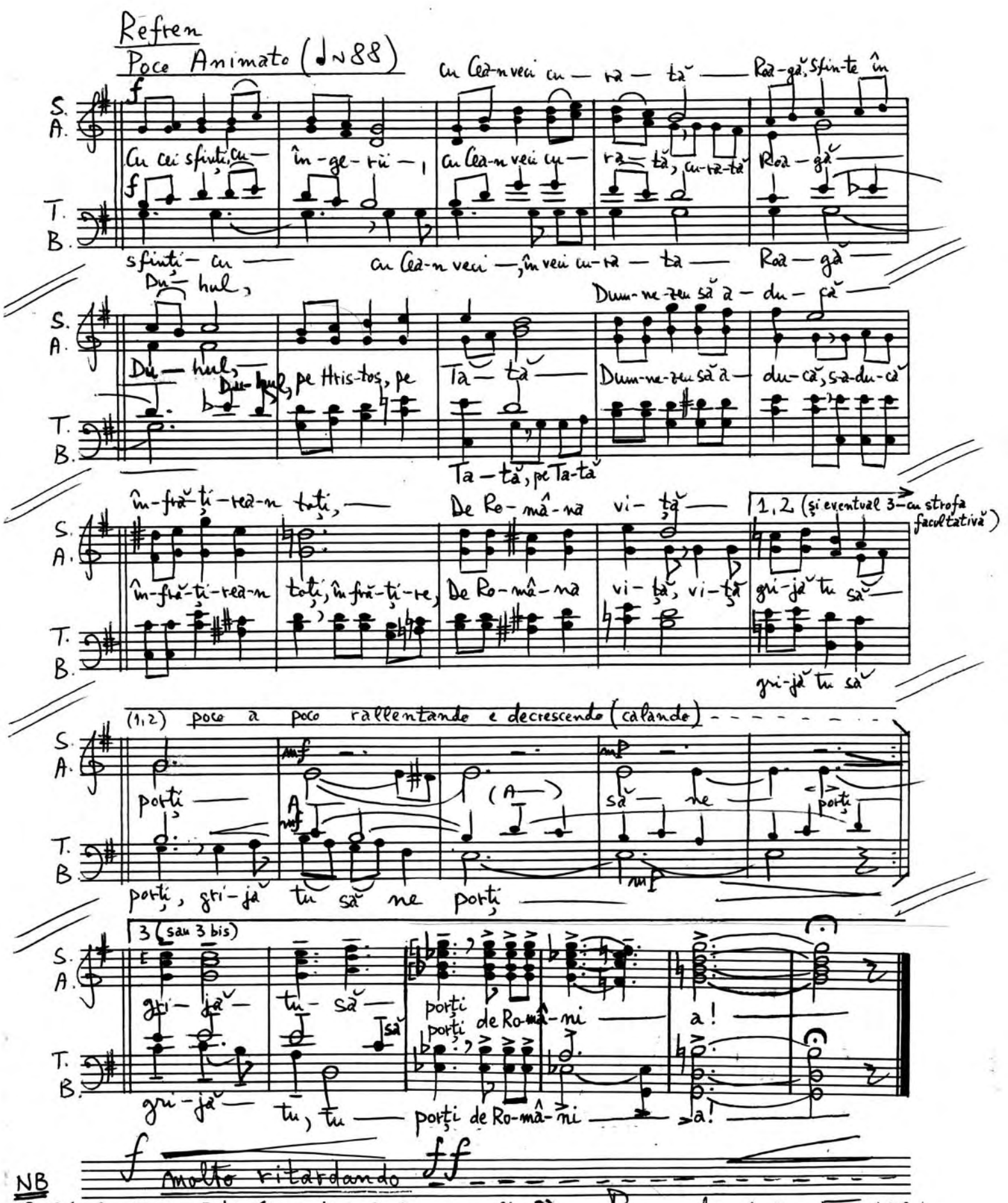
mf

T. Și-ați lă-sat nă — vo — dul — L-ați ur-mat — vo — ios —
Și în ce-ruri — fi — va — pu-ruri via — ța — lor. —
Cu mult duh de — jert — fă — în vremi de — ne — voi —
Sca-ră ne-vă — zu — tă — le în — tinzi în Rai.

B.

Cu — cei

mf



NB

Cuplet facultativ 3.bis (urmat de Refren cu volta 3):

Brumuți, 1-2 - XI - 1991

3bis) Prin Sfânt Har îi macini în creștina moară,
Să îi faci făină, cu Hristos dospeală,
Creștinezi strămoșii, preoți sfinți le dai,
Scară nevăzută le întinzi spre Rai.

- Refren (cu volta a 3-a)

Durata: ~4-5'

IMNUL SFÂNTULUI APOSTOL ANDREI

Variantă pe voci egale de femei și/sau copii

– Începătorul creștinării Românilor –

Versurile: Arh. Ioan-Ioasaf Popa
Muzica: Șerban Nichifor

Andantino (♩~72) cantabile ma semplice

Coro

S. A.

pp poco

1.) Ai bă-ut An — dre — e sfin-te din iz — vo — rul Cel tri-mis de Du — hul, prin Bo-te-ză — to — rul,
2.) Ai sme-ri-rea hai — nă, ar-mă Sfân-ta Cru — ce Cinci-ze-ci-mea ha — rul din Hris-tos ți-a — du — ce,
3.) Sa-dul tău a — jun — s-a pomi cu crengi mul — ți — me Mai stră-vechi, mai rod — nici ca în țări ve — ci — ne,

A — A — A —

poco rit. ---- Sub. A Tempo (♩~72)

mp

Cu-al tău fra-te — Si — mon — te-a che-mat Hris — tos
Vii la Ge-to — Da — cii — cu cre-din-ța lor
Tot sme-riți ca ti — ne — am cres-cut și noi

poco mp

ai bă-ut. Cu-al tău fra-te Si — mon, Si-mon, te-a che-mat Hris — tos, — Hris-tos
din Hris-tos, Vii la Ge-to — Da — cii, Da-cii, cu cre-din-ța lor
mai stră-vechi, Tot sme-riți ca ti — ne, ca ti-ne, am cres-cut și noi, — și noi
(cu Hris-tos,) (mo — șii) (le dai)

mf

Și-ați lă-sat nă — vo — dul, — L'ați ur-mat vo — ios.
Și în ce — ruri fi — va — pu-ruri via — ța lor.
Cu mult duh de jert — fă — în vremi de ne — voi

mf

Și-ați la-sat nă — vo — dul, nă-vo-dul
Și în ce — ruri fi — va, în ce-ruri
Cu mult duh de jert — fă, de jert-fă
(scară)

R.) Cu — cei

Refren – Poco Animato (♩~88)

f

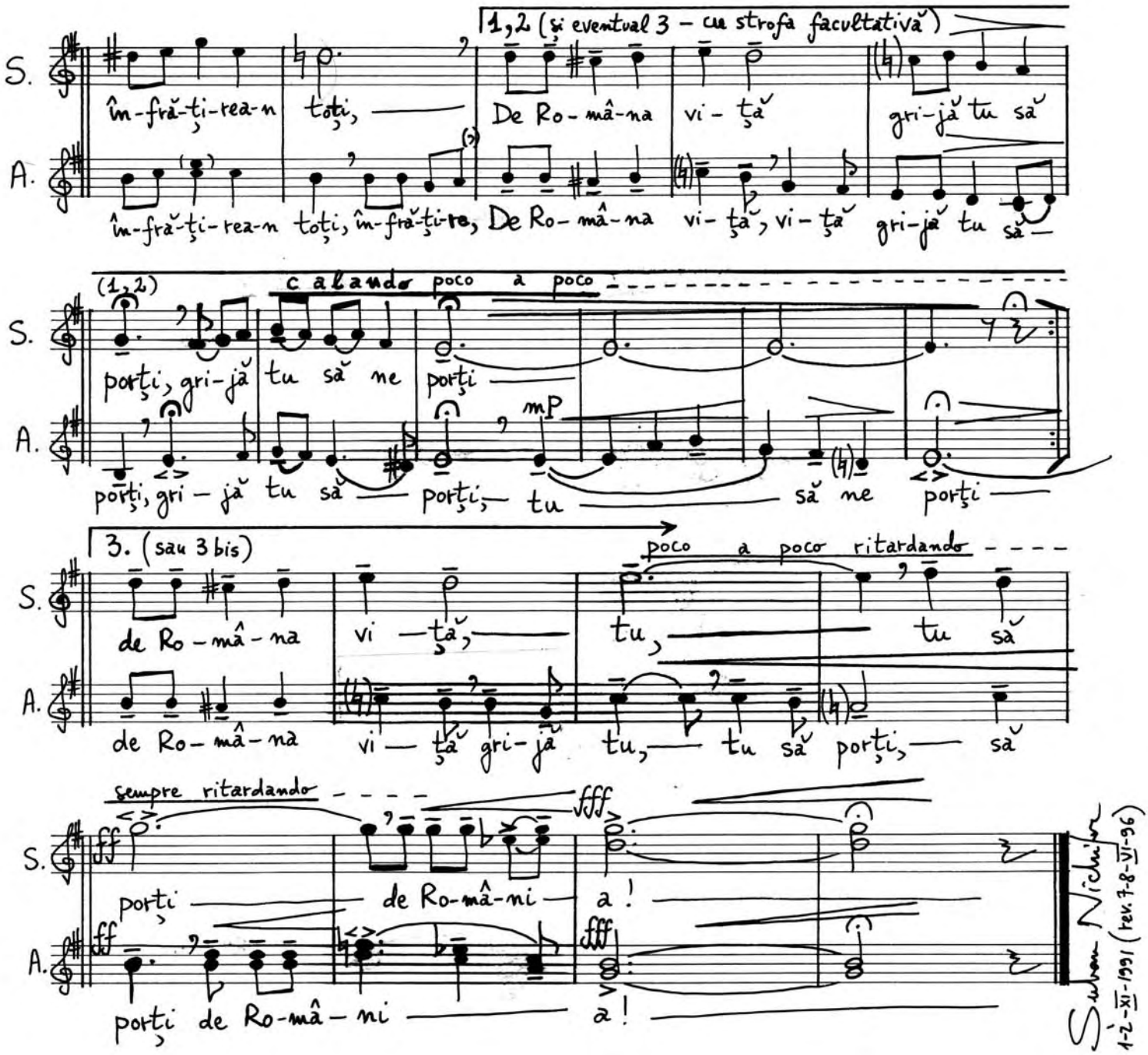
R.) Cu cei sfinți, cu în-ge-rii, — cu Cea-n veci cu — ra — tă, — Roa-gă, Sfin-te în

f

sfinți, — cu în-ge-rii, cu Cea-n veci, — în veci cu — ra — tă, cu-ra-ta, Roa — gă —

Du — hul — pe Hris-tos, pe Ta — tă, — Dum-ne-zeu să a — du — că —

Roa — gă pe Hris-tos, pe Ta — tă, pe Ta-tă, Dum-ne-zeu să a-du-că, s-a-du-că



NB – Cupletul facultativ 3.bis (ce poate fi inserat după cupletul 3, sau în locul acestuia) va fi urmat de Refren cu volta 3, după schema C.1–R.v.1; C.2–R.v.2; C.3–R.v.2; C.3bis–R.v.3. În orice caz, Refrenul cu volta 3 va apărea doar în final, după ultimul cuplet (C.3 sau C.3bis).

3.bis) – Prin Sfânt Har îi macini în creștina moară,
Să îi faci făină, cu Hristos dospeală,
Creștinezi strămoșii, preoți sfinți le dai,
Scară nevăzută le întinzi spre Rai.

– Refren (cu volta a 3-a)

Durata: ♩=4-5'

Varianta pentru cor bărbătesc

IMNUL SFÂNTULUI APOSTOL ANDREI

- Începătorul creștinării Românilor -

Versurile: Arh. Ioan-Ioasaf Popa
Muzica: Șerban Nichifor

Andante (♩=72) cantabile mai semplice

Coro

T. B.

1.) Ai bă- ut Am — dre — e sfin-te din iz —
2.) Ai sme-ri-rea hai — nă, ăr- mă Sfân-ta
3.) Să-dul tău a — jun — s-a pomi cu cvrenți mul —
Prin Sfânt Har ți ma — cini în creș- ti- nă

Vo — rul Cel tri-mis de Du — hul, prin Bo-te- ză — to — rul,
Cru — ce Cinci-ze-ci- mea ha — rul dim Hris-tos ți-a — du — ce,
ți — me Mai stră-vechi, mai rod — nici că în țări ve — ci — ne,
moa — ră, Să ți faci fă — ră — dă, cu Hris-tos dos — pea — lă,

poco rit. ---- Sub. A Tempo (♩=72)

Cu-al tău fra-te — Si — mon — te-a che-mat Hris — tos
Vii la Ge-to — Da — cii — cu cre-din- ța lor
Tot sme-riți ca — ti — ne — am cres-cut și noi
Creș-ti-neți stră- — mo — și pre- oți sfinți le dai

ai bă- ut. Cu-al tău fra-te — Si — mon, Si — mon, te-a che-mat Hris — tos, — Hris-tos
dim Hris-tos, Vii la Ge-to — Da — cii, Da — cii, cu cre-din- ța lor, —
mai stră-vechi, Tot sme-riți ca — ti — ne, ca ti-ne, am cres-cut și noi, — și noi
cu Hris-tos, Creș-ti-neți stră- — mo — și, mo — și i pre- oți sfinți le dai, — le dai

Si-ați lă- sat nă — Vo — dul, L'ați ur- mat Vo — jos.
Și în ce- ruri fă — vă — Cu mult duh de jert — fă — ță lor.
Scă- ră ne- vă — zu — tă (?) pen vremi de — ne — voi
le în- tinzi spre Rai.

Si-ați lă- sat nă — Vo — dul, nă-vo-dul R.) Cu — cei
Și în ce- ruri fi — vă, în ce-ruri
Cu mult duh de jert — fă, de jert-fă
Scă- ră ne- vă — zu — tă, scă — ră

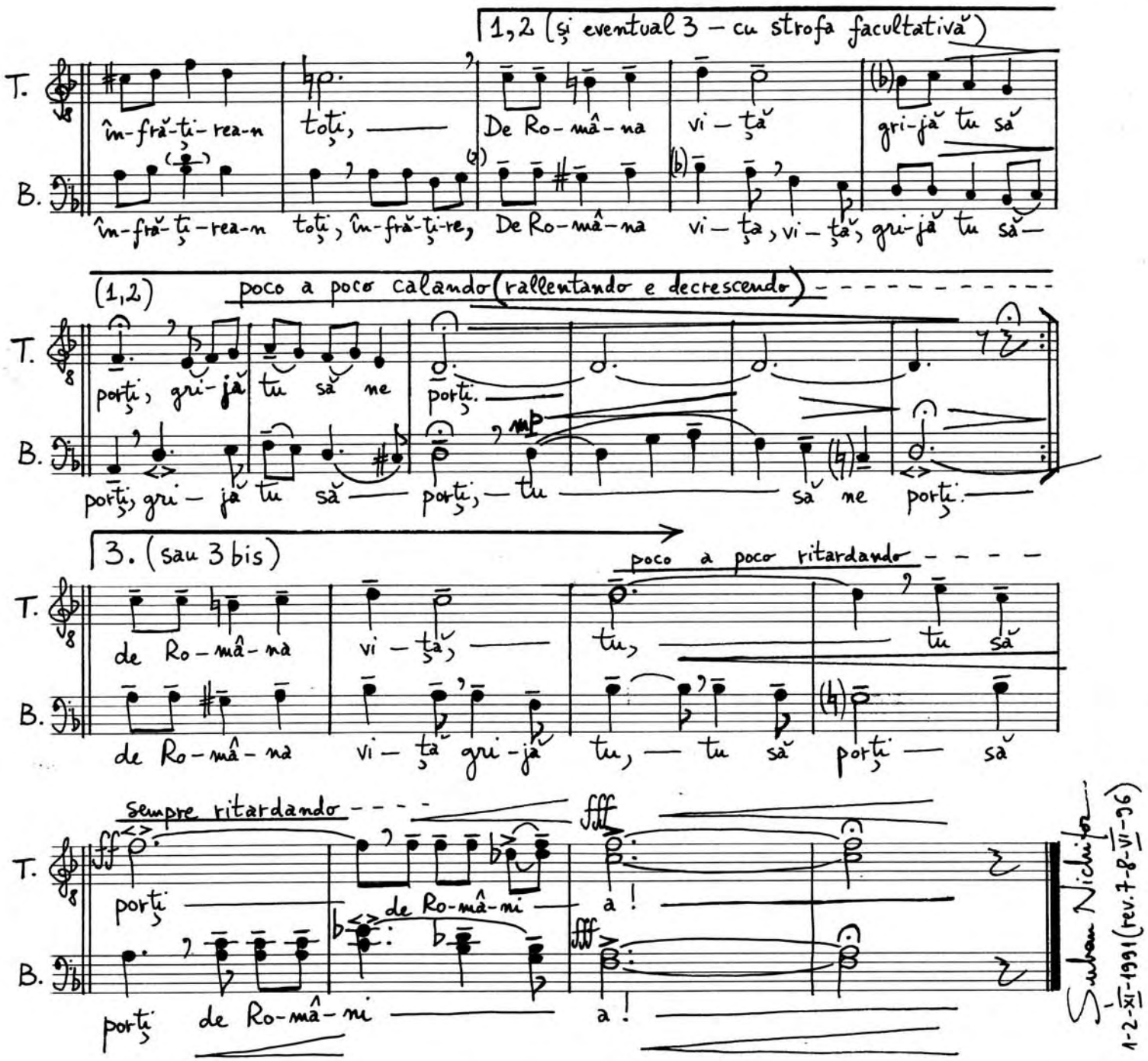
Refren - Poco Animato (♩=88)

R.) Cu cei sfinți cu în- ge- rii, — cu Cea-n veci cu — ra — tă, — Roa-gă, Sfin-te în

sfinți — cu în- ge- rii, cu Cea-n veci, — în Veci cu-ra — tă, cu-ra-tă, Roa — gă —

Du — hul, — pe Hris-tos, pe Tă -tă, — Dum-ne-zeu să a — du — că —

— Roa- gă pe Hris-tos, pe Tă- tă, pe Tă-tă, Dum-ne-zeu să a — du — că, s-a-du-că



NB – Cupletul facultativ 3.bis (ce poate fi inserat după cupletul 3, sau în locul acestuia) va fi urmat de Refren cu volta 3, după schema C.1/R.v.1; C.2/R.v.2; C.3/R.v.2; C.3 bis/R.v.3.
În orice caz, Refrenul cu volta 3 va apărea doar în final, după ultimul cuplet (C.3 sau C.3 bis).

Durata: ~4-5'

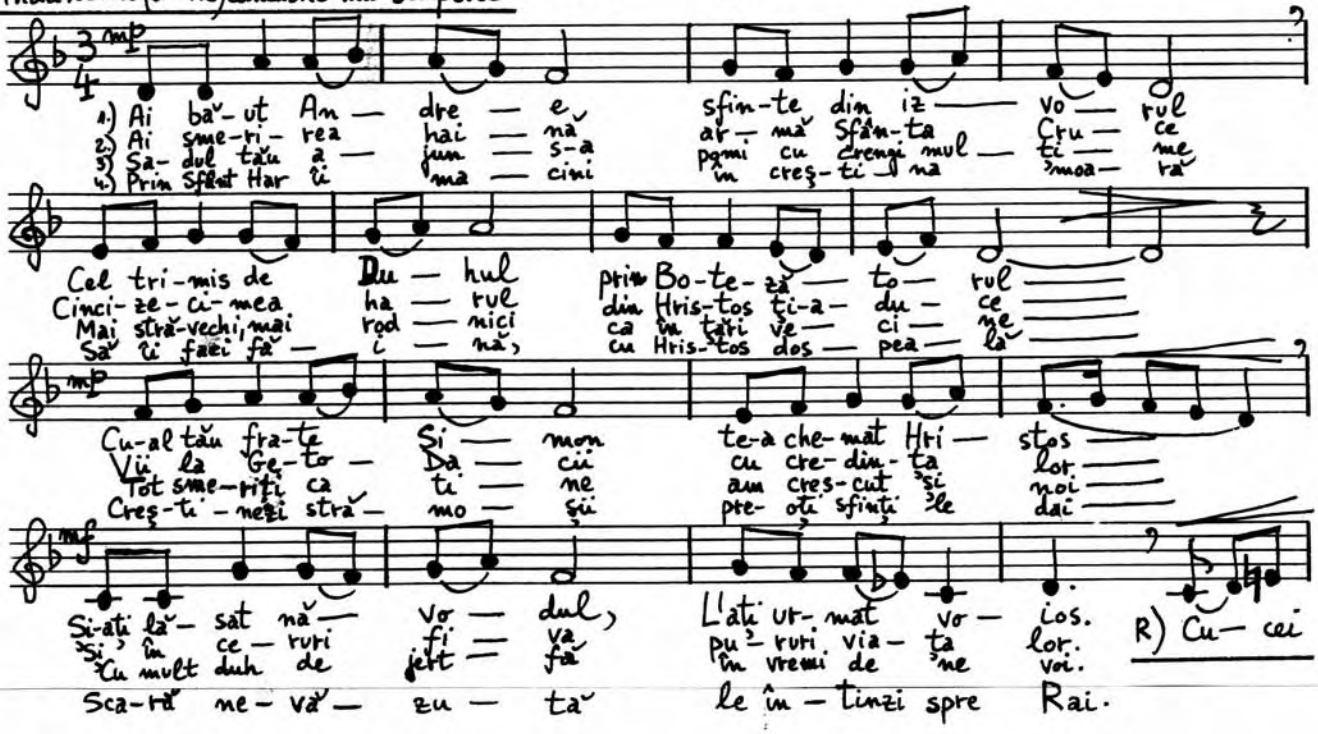
Varianta monodică (populară)

ÎMNUL SFÂNTULUI APOSTOL ANDREI

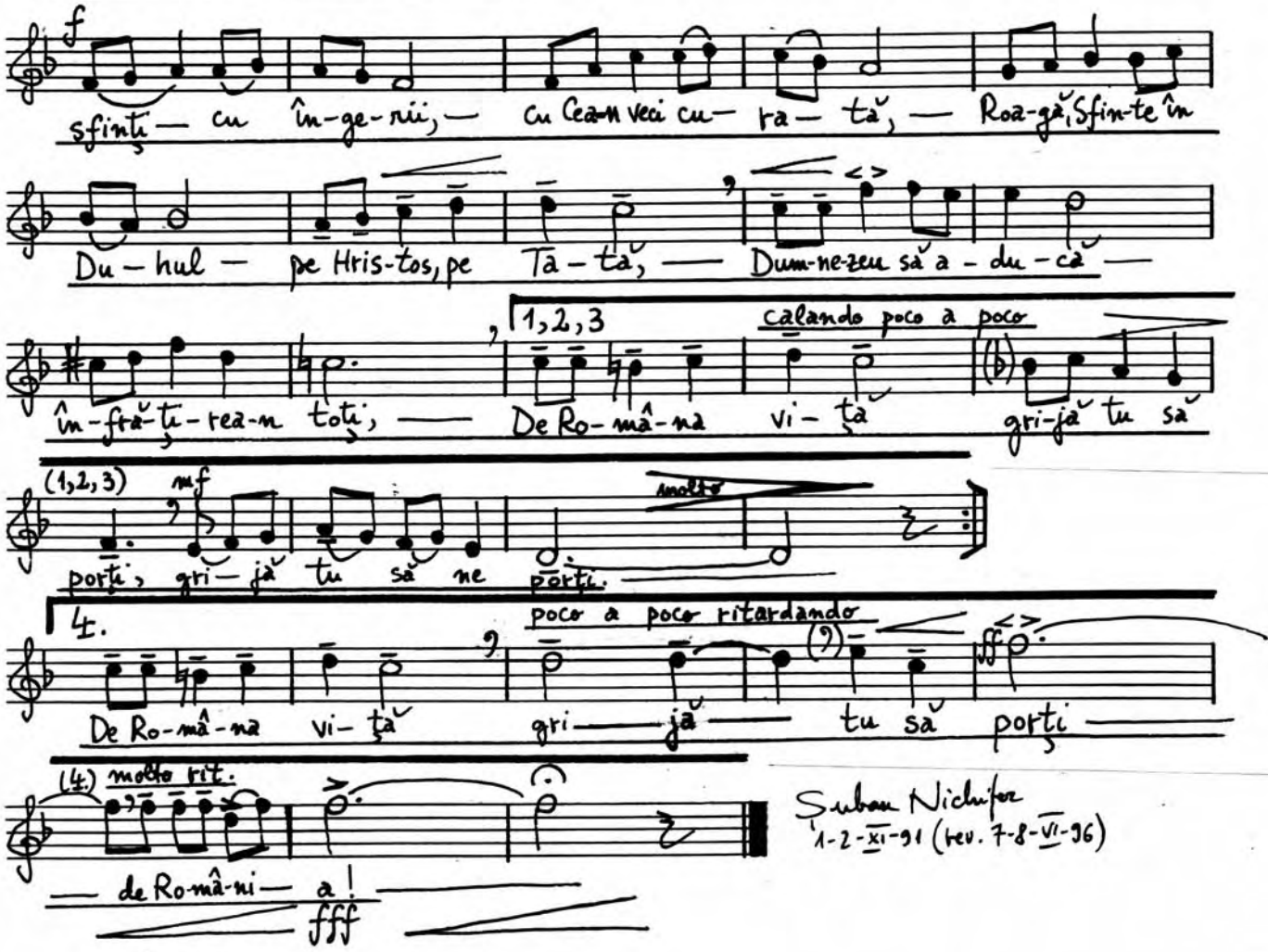
- Începătorul creștinării Românilor -

Versurile: Arhimandrit Ioan-Ioasaf Popa
Muzica: Șerban Nichifor

Andantino (♩~72) cantabile mai semplice



REFREN – Poco Animato (♩~88)



Șerban Nichifor
1-2-XI-91 (rev. 7-8-VI-96)

Serban Nichifor

Motto (signe d'identification):"Liber generationis Iesu Christi filii David, filii Abraham."

SEZIONE "A"

"TATĂL NOSTRU" ("PADRE NOSTRO")

pour

choeur d'enfants "a cappella"

(S., Ms., A.)

DURÉE: ca 3'40"

TEXTE

(Sanctum Iesu Christi Evangelium secundum Matthaeum, 6, 9-13)

COUPLET en roumain: "Tatăl nostru care eşti în ceruri, sfinţească-se Numele Tău; vie împărăţia Ta, facă-se voia Ta, precum în cer aşa şi pe pământ. Pîinea noastră cea spre fiinţă, dă-ne-o nouă astăzi; şi ne iartă nouă greşelile noastre, precum şi noi iertăm greşiţilor noştri. Şi nu ne duce pe noi în ispită, ci ne izbăveşte de cel viclean. Că a Ta este împărăţia, şi puterea, şi slava în veci ! Amin."

Traduction en langue italienne: "Padre nostro, - che sei nei cieli - sia santificato il tuo nome, - venga il tuo regno, sia fatta la tua volontà, come in cielo così in terra. Dacci oggi il nostro pane quotidiano, - e rimetti a noi nostri debiti - come noi li rimettiamo ai nostri debitori, - e non ci indurre in tentazione, - ma liberaci dal male! Amen."

REFRAINS en hébraïque ("Adónáï"), en arménien ("Hair mér"), en grecque ("Πάτερ ημῶν" = "Páter imón"), en latin ("Pater noster"), en italien ("Padre nostro"), en roumain ("Tatăl nostru"), en français ("notre Père"), en allemand ("unser Vater"), en flamand ("onze Vater"), en anglais ("our Father"), en hongrois ("mi Áotyank") et en russe ("otsche Naş").

Motto di riconoscimento: "Liber generationis Iesu Christi filii David, filii Abraham."

Durata: ~3'40"

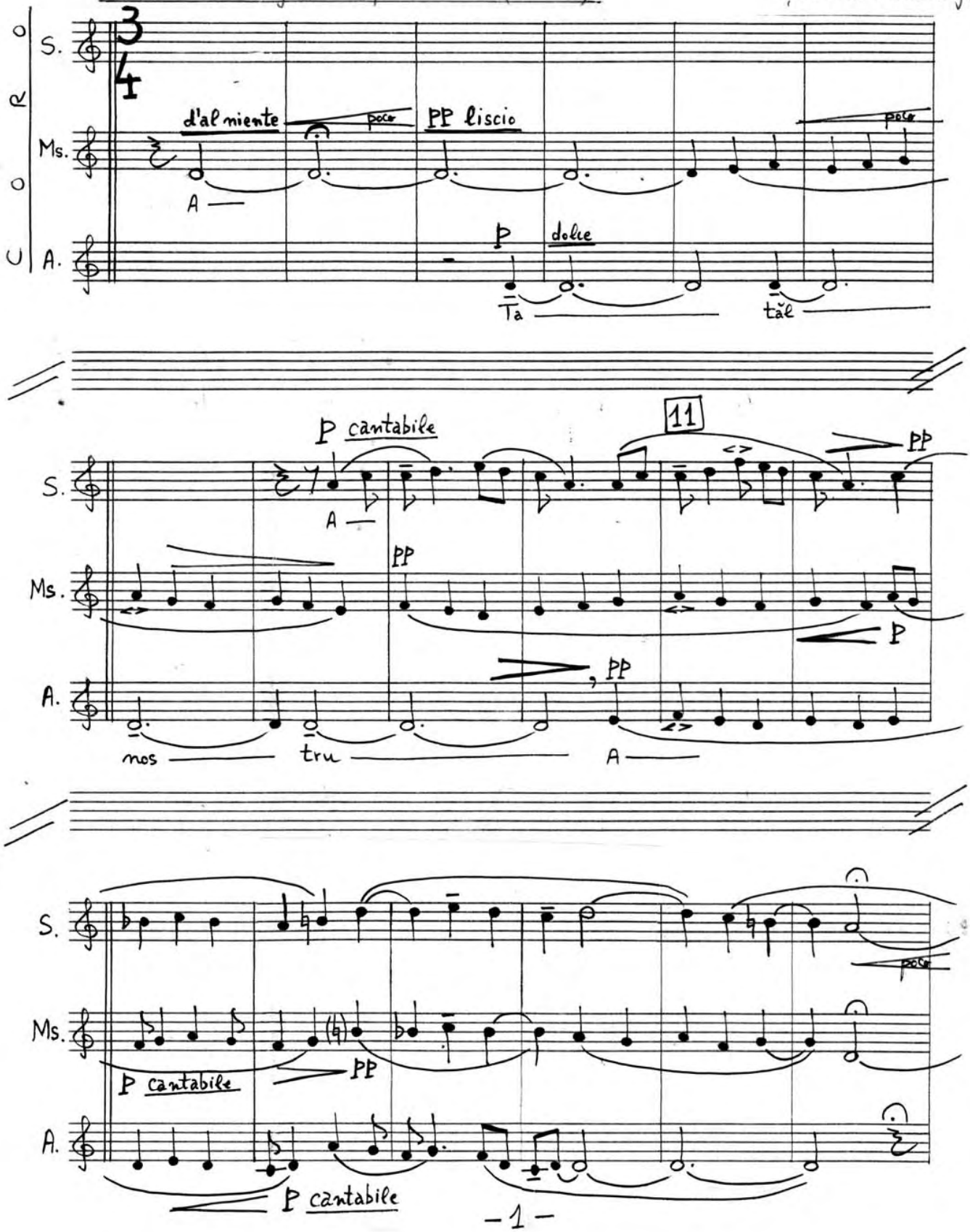
Premiul de Compoziție, Jihlava (Rep. Ceha), 1995

"TATĂL NOSTRU" ("PADRE NOSTRO")

per coro di bambini "a cappella"

Lontano e fluido, poco rubato (♩~66)

Șerban Nichifor



21

mp in rilievo, pioso

S. Sfin- ţeas-că-se nu-me-le Tău, Fa-că- se

pp

mp in rilievo, pioso

Ms. Ca-re-le eşti în ce-ruri A

mp in rilievo, pioso

A. Ta-tal nos- tru A Vi-e împărăţia Ta A

più mf p mp

S. vo-ia Ta, precum în cer A Dă-ne-o

più mf poco mp in rilievo

Ms. , precum în cer a-şa şi pe pă-mînt Pîi-nea noa-stră cea spre fi- in- ţă

più mf p

A. , pre-cum în cer a-şa şi pe pă-mînt A

31

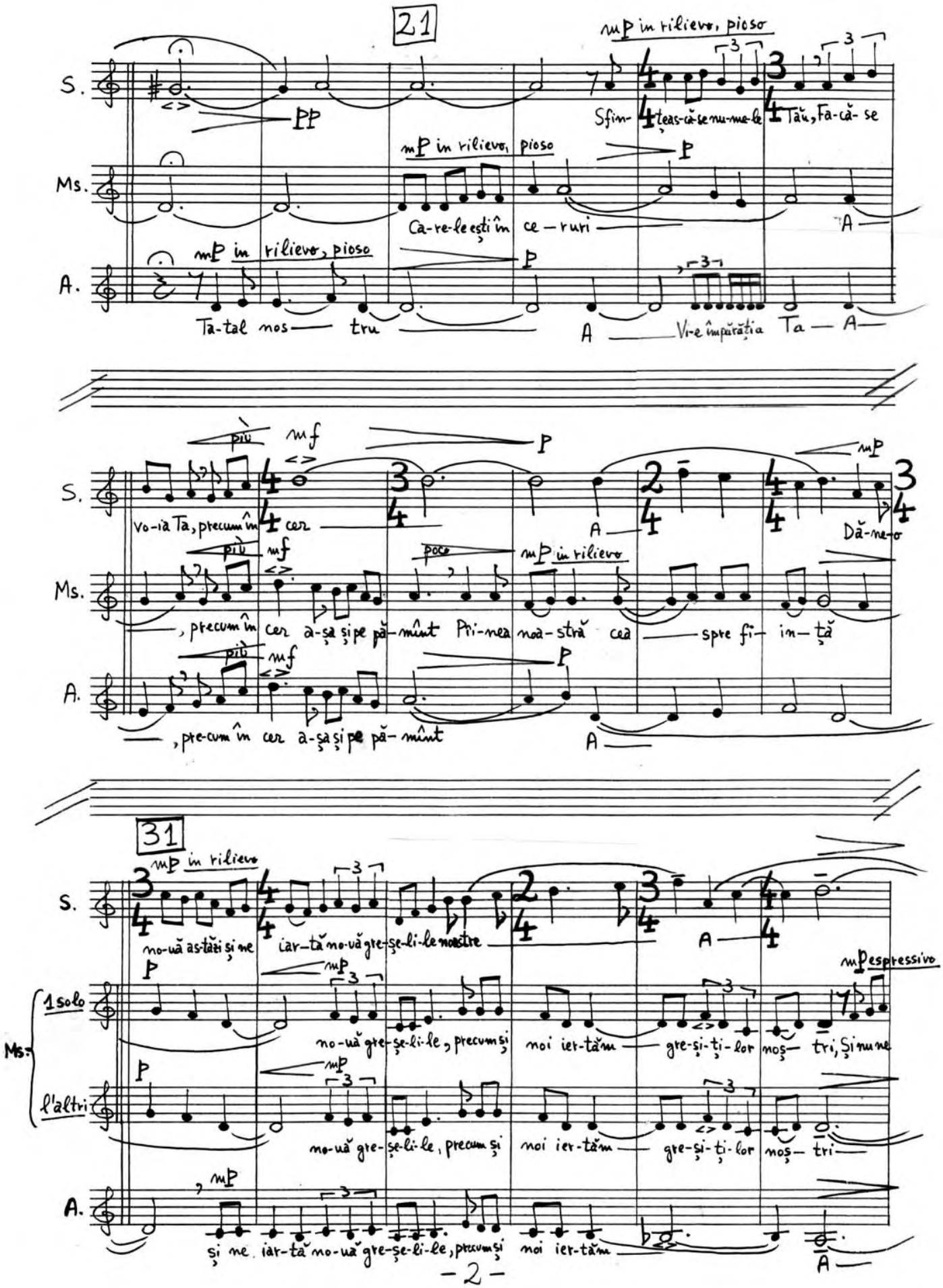
mp in rilievo

S. no-uă as-tăzi şi ne iar-tă no-uă gre-şe-li-le noastre A

p mp mp espressivo

Ms. 1 solo no-uă gre-şe-li-le, precum şi noi ier-tăm gre-şi-ţi-lor noş- tri, Şi nu ne

p mp



l'altri no-uă gre-şe-li-le, precum şi noi ier-tăm gre-şi-ţi-lor noş- tri

mp

A. şi ne iar-tă no-uă gre-şe-li-le, precum şi noi ier-tăm A

P liscio

41 P cantabile

S.

Ta-tăl nos-tru, Pa-dre

du-ce pe noi-în is-pi-tă —

Ms. 1 sola / l'altra

mp

Tutti

pp

Ci — ne iz-bă-veș-te de al vă-clean — A —

A.

poco

pp

S.

nos-tro, on-ze Va-der, our Fa-ther, A-do-nai —, ot-ce Naș —, Ta-tăl nos-tru, Pa-ter

Ms. (tutti)

A.

51 mp

1

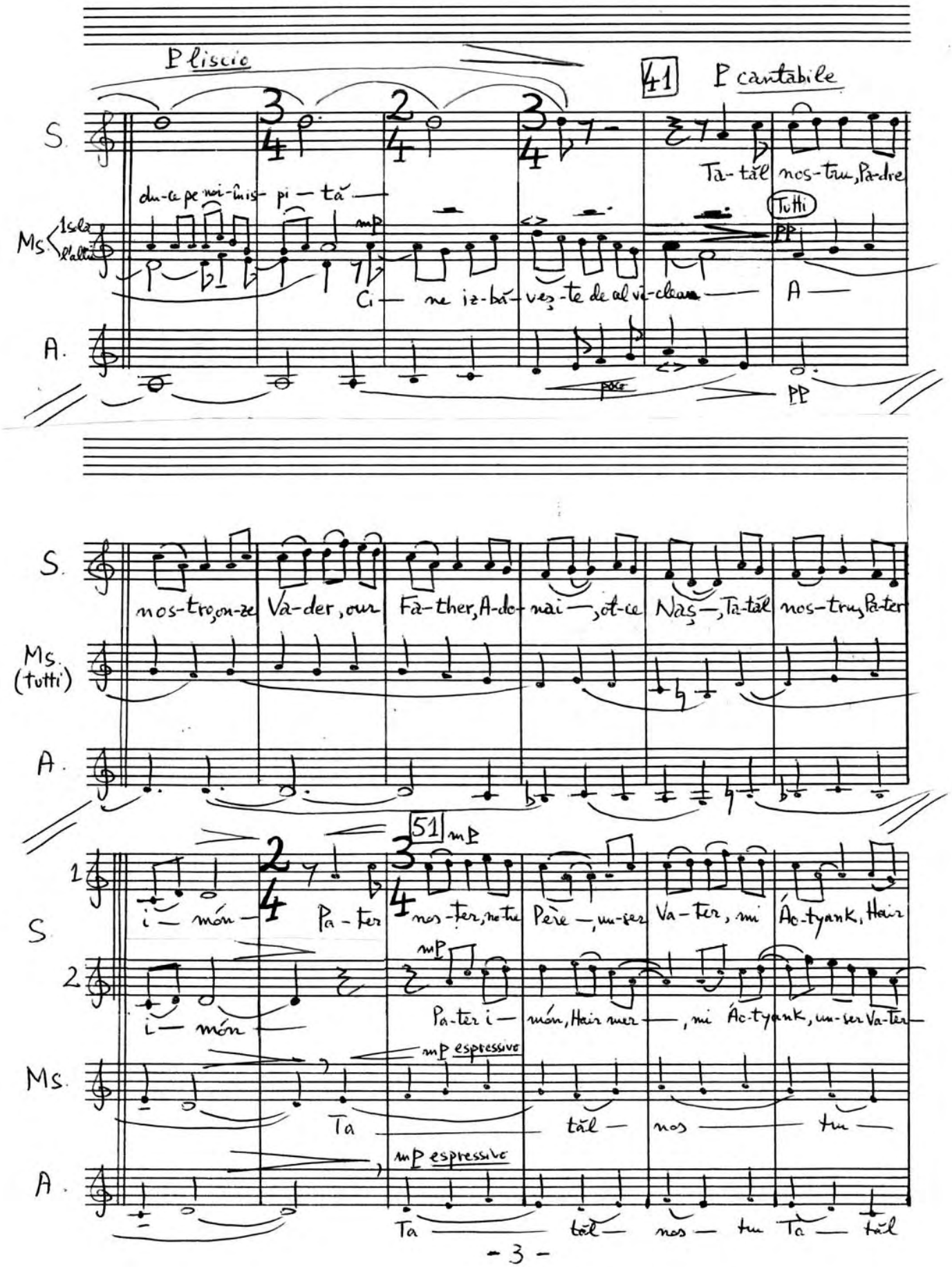
S.

i — món — Pa-ter nos-ter, no-tre Père —, un-ser Va-ter, mi Áo-tyank, Hair

2

mp

i — món — Pa-ter i — món, Hair mer —, mi Áo-tyank, un-ser Va-ter —



Ms.

mp espressivo

Ta — tăl — nos — tru —

A.

mp espressivo

Ta — tăl — nos — tru Ta — tăl

poco a poco animando ---→

S. 1 mer — , Pa-ter i — món — nos — tru —

2 — , no-tre Père — Ta-tăl nos — tru — , nos — tru — și pu —

Ms. Ta — tăl nos — tru — , Că a Ta es-te îm-pă-ră-ți — a —

A. nos — tru Ta — tăl nos — tru — , Că a Ta es-te îm-pă-ră-ți — a —

poco a poco animando ---→ Sub. Tempo I (♩ ≈ 66)

61

quasi grido!

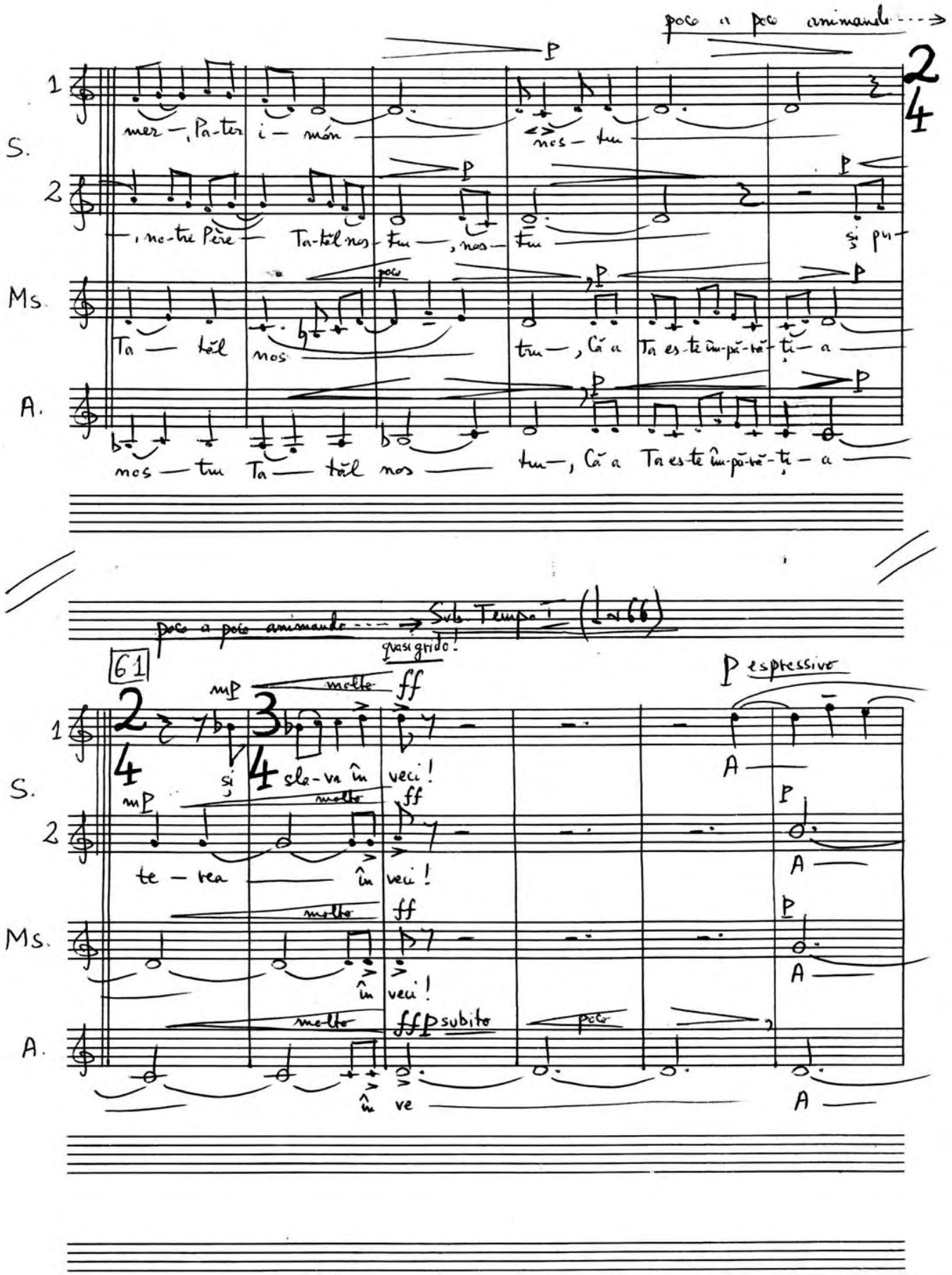
P espressivo

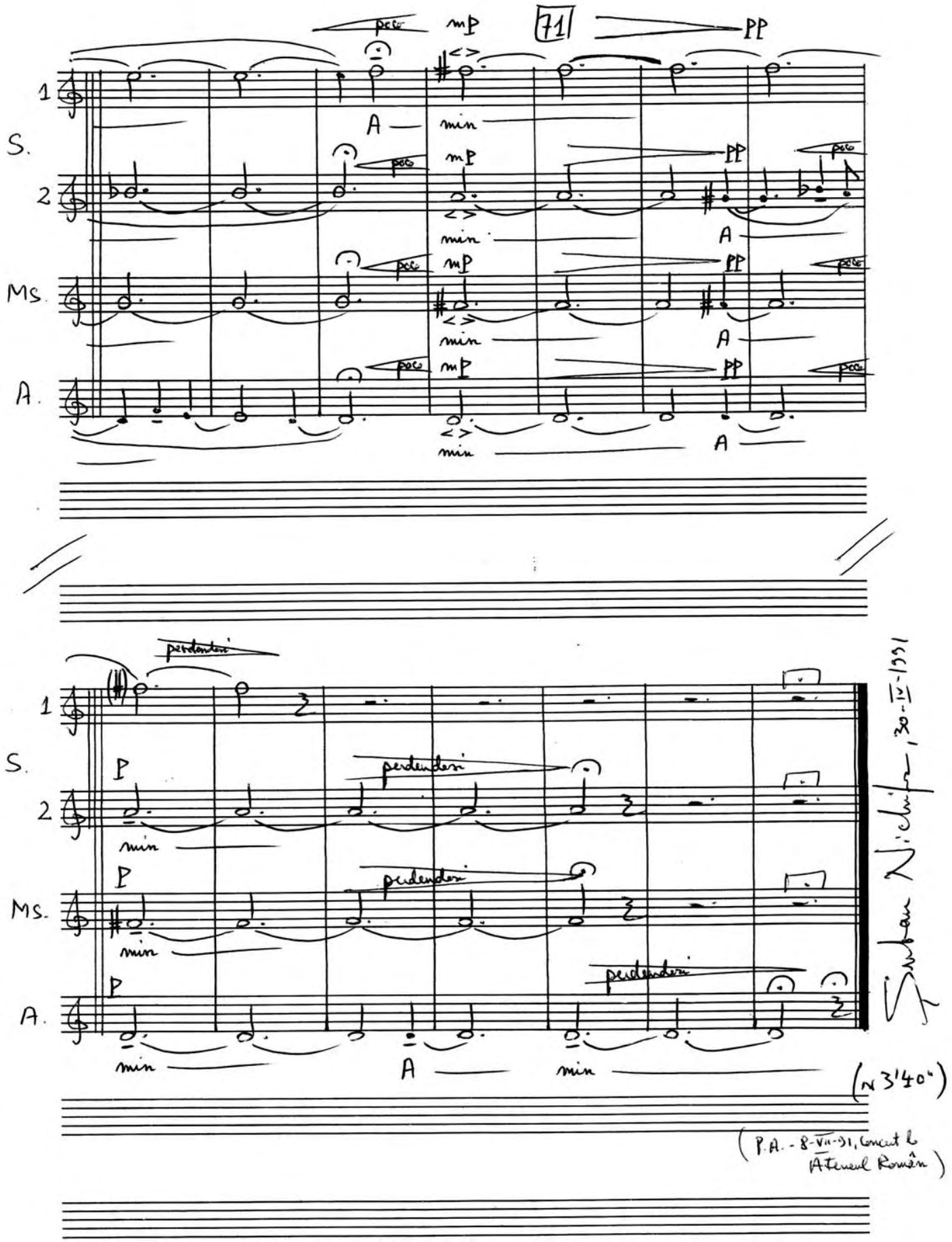
S. 1 mp molto ff și sla-va în veci! A —

2 mp molto ff te — rea — în veci! A —

Ms. molto ff în veci! A —

A. molto ff P subito poco în ve — A —




71
poco
mp
pp
S.
1
2
Ms.
A.
min
A
perdendosi
P
Sultan Nichifor, 30-IV-1991
(≈ 3'40")
(P.A. - 8-VII-91, Concert la Ateneul Român)

Serban Nichifor

Motto (signe d'identification):"Liber generationis Iesu Christi filii David, filii Abraham."

SEZIONE "A"

"TATĂL NOSTRU" ("PADRE NOSTRO")

pour

choeur d'enfants "a cappella"

(S., Ms., A.)

DURÉE: ca 3'40"

TEXTE

(Sanctum Iesu Christi Evangelium secundum Matthaeum, 6, 9-13)

COUPLET en roumain: "Tatăl nostru care eşti în ceruri, sfinţească-se Numele Tău; vie împărăţia Ta, facă-se voia Ta, precum în cer aşa şi pe pământ. Pîinea noastră cea spre fiinţă, dă-ne-o nouă astăzi; şi ne iartă nouă greşelile noastre, precum şi noi iertăm greşiţilor noştri. Şi nu ne duce pe noi în ispită, ci ne izbăveşte de cel viclean. Că a Ta este împărăţia, şi puterea, şi slava în veci ! Amin."

Traduction en langue italienne: "Padre nostro, - che sei nei cieli - sia santificato il tuo nome, - venga il tuo regno, sia fatta la tua volontà, come in cielo così in terra. Dacci oggi il nostro pane quotidiano, - e rimetti a noi nostri debiti - come noi li rimettiamo ai nostri debitori, - e non ci indurre in tentazione, - ma liberaci dal male! Amen."

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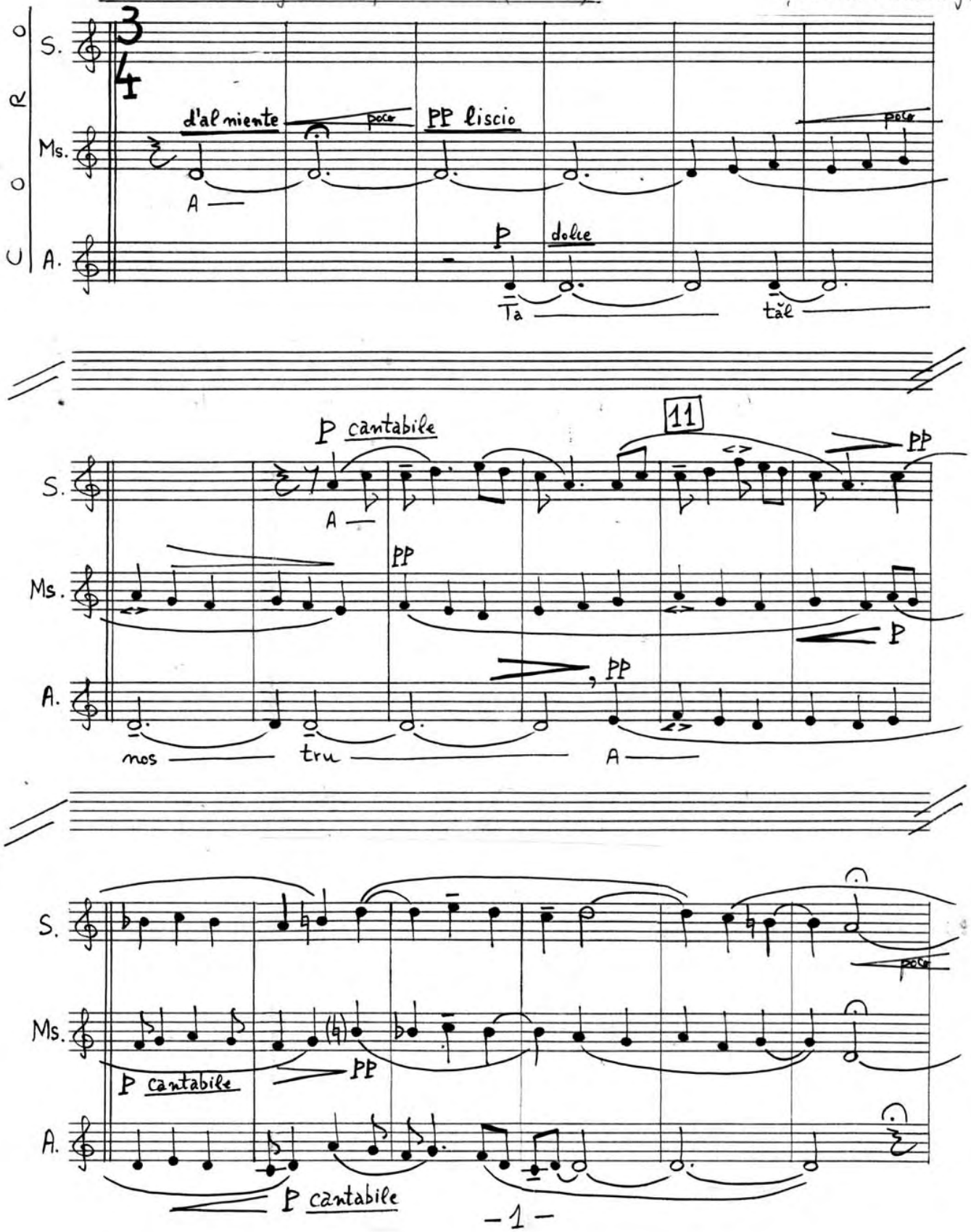
"TATĂL NOSTRU" ("PADRE NOSTRO")

per coro di bambini "a cappella"

Lontano e fluido, poco rubato (♩~66)

Șerban Nichifor



21

S. — mp in rilievo, pioso — pp

Sfin- ţeas-că-se nu-me-le Tău, Fa-că-se

Ms. — mp in rilievo, pioso — p

Ca-re-le eşti în ce-ruri — A

A. — mp in rilievo, pioso — p

Ta-tal nos — tru — A — Vi-e împărăţia Ta — A

S. — più mf — p — mp

Vo-ia Ta, precum în cer — A — Dă-ne-o

Ms. — più mf — poco — mp in rilievo

, precum în cer a-şa şi pe pă-mînt Pîi-nea noa-stră cea — spre fi-in-ţă

A. — più mf — p

, pre-cum în cer a-şa şi pe pă-mînt — A

31

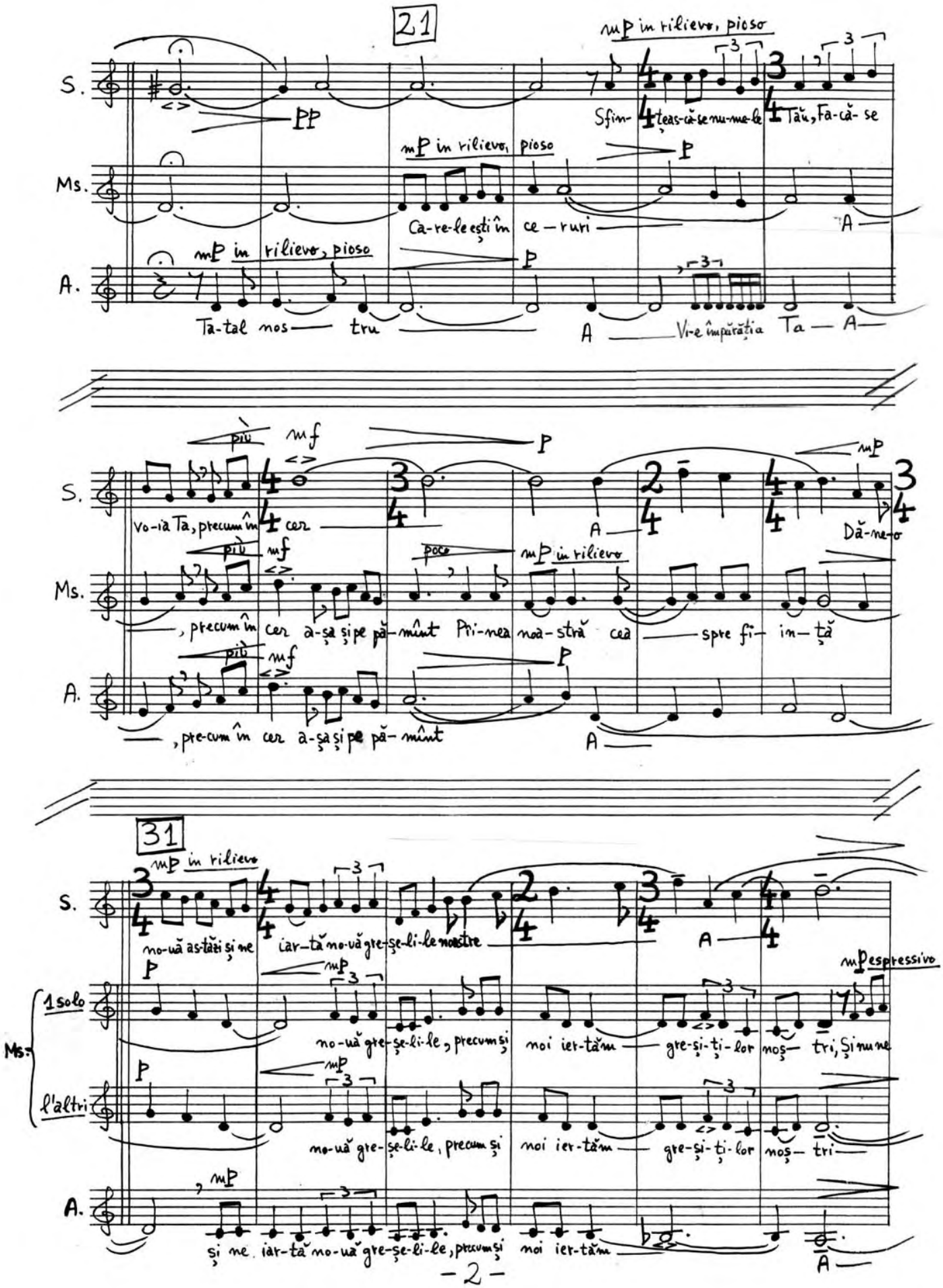
S. — mp in rilievo

no-uă as-tăzi şi ne iar-tă no-uă gre-şe-li-le noastre — A

Ms. 1 solo — p — mp — mp espressivo

no-uă gre-şe-li-le, precum şi noi ier-tăm — gre-şi-ţi-lor noş-tri, Şi nu ne

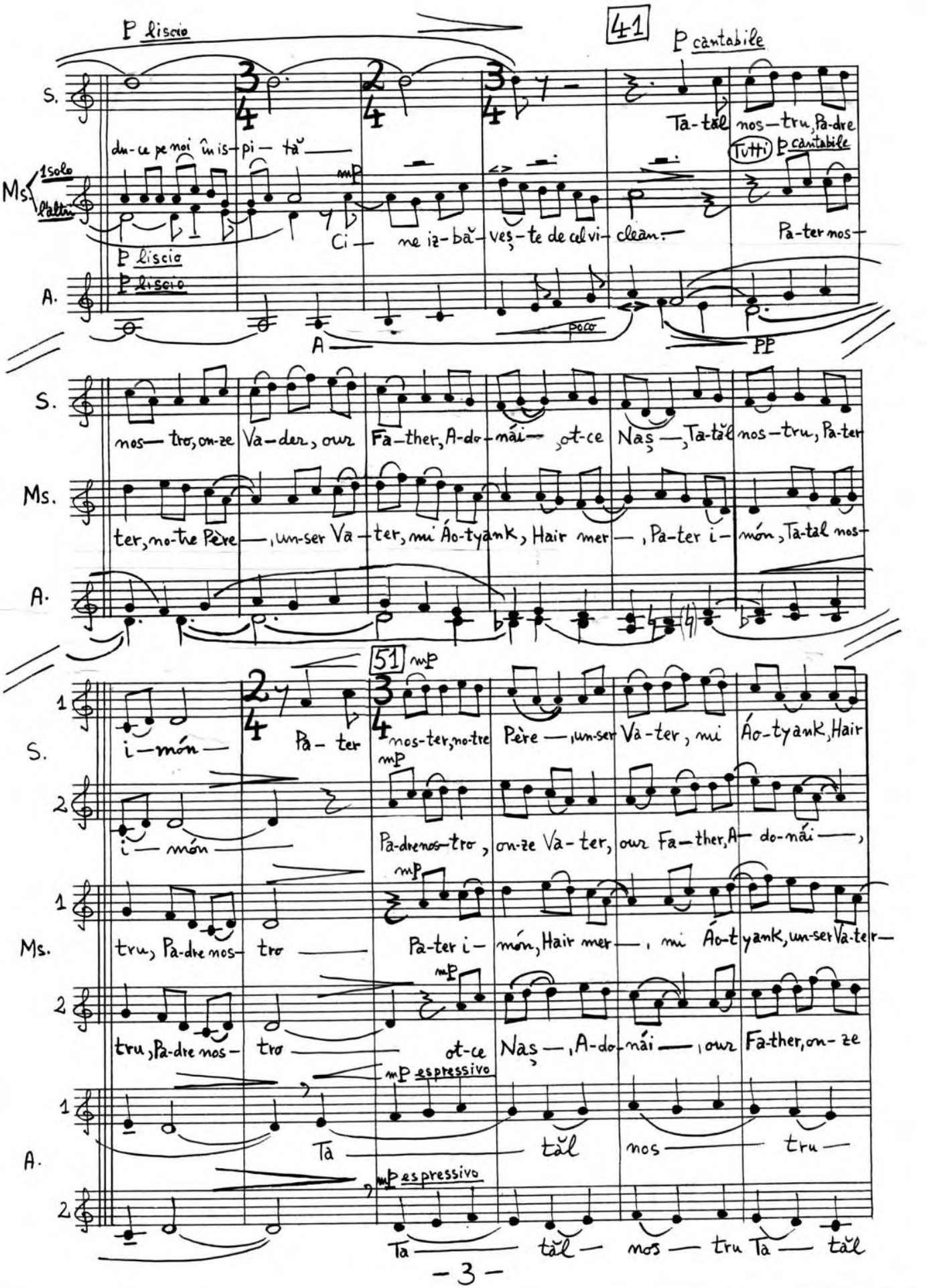
l'altri — p — mp

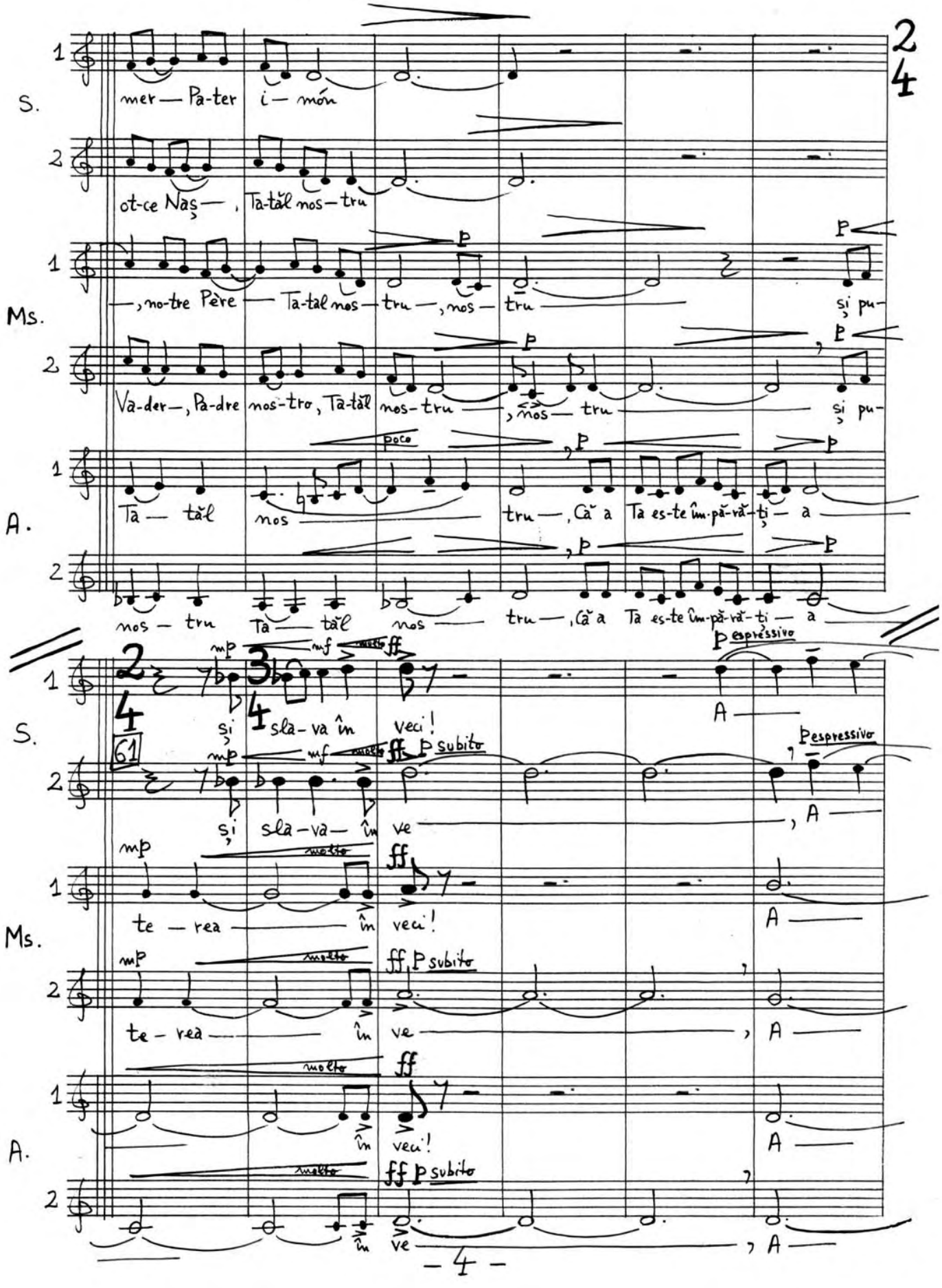


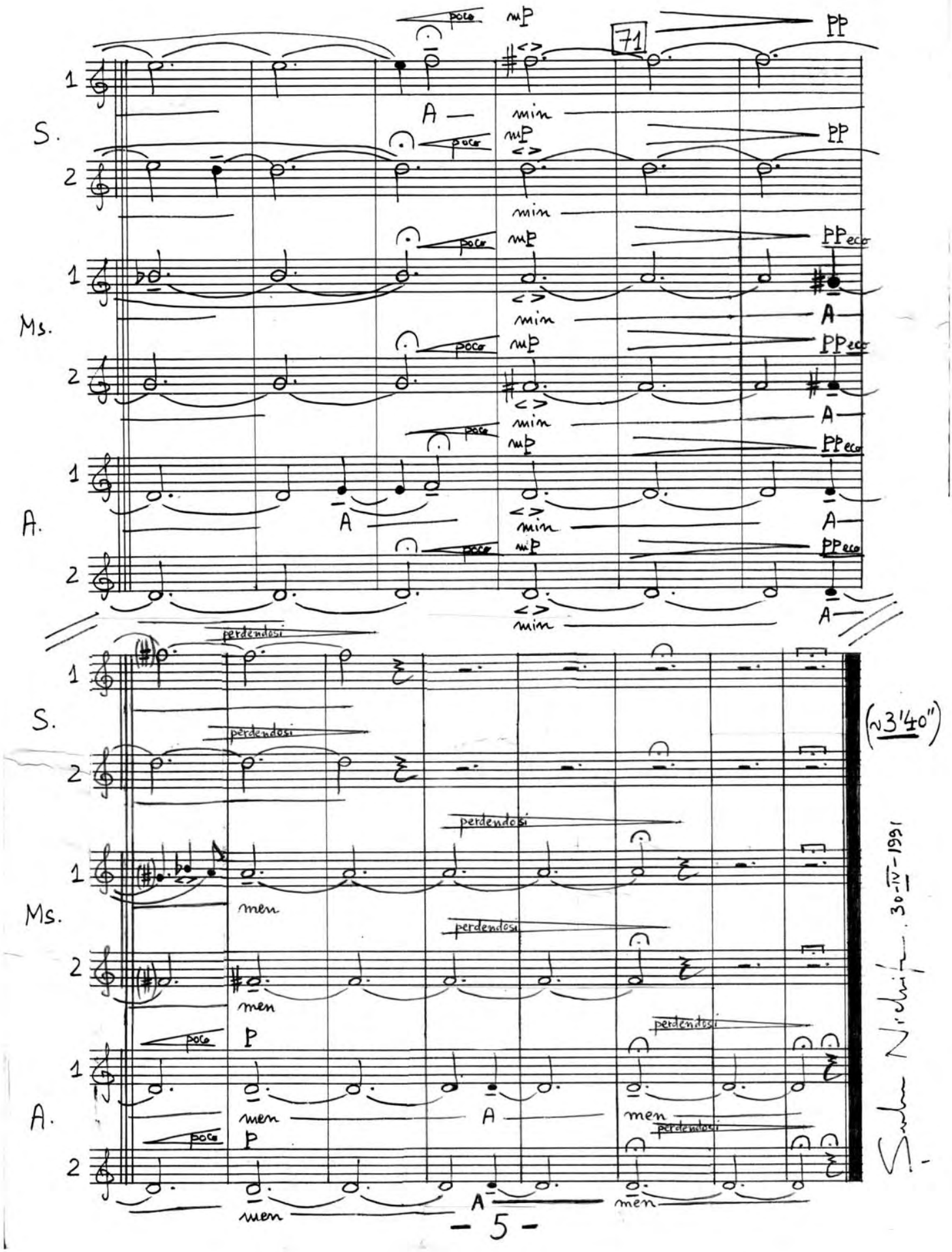
no-uă gre-şe-li-le, precum şi noi ier-tăm — gre-şi-ţi-lor noş-tri

A. — mp

şi ne iar-tă no-uă gre-şe-li-le, precum şi noi ier-tăm — A


P liscio
41
P cantabile
S.
Ms.
1 solo
A.
du-ce pe noi în is-pi-tă
mP
Ci-ne iz-bă-veș-te de cal vi-clean:
Tă-tăl nos-tru, Pa-dre
Tutti
P cantabile
Pa-ter nos-
P liscio
P liscio
A
poco
PP
nos-tro, on-ze Va-der, our Fa-ther, A-do-nái-, ot-ce Naș-, Tă-tăl nos-tru, Pa-ter
ter, no-tre Père-, un-ser Va-ter, mi Áo-tyank, Hair mer-, Pa-ter i-món, Tă-tal nos-
51
mP
i-món
Pa-ter
nos-ter, no-tre Père-, un-ser Va-ter, mi Áo-tyank, Hair
Pa-dre nos-tro, on-ze Va-ter, our Fa-ther, A-do-nái-,
tru, Pa-dre nos-tro
Pa-ter i-món, Hair mer-, mi Áo-tyank, un-ser Va-ter-
ot-ce
Naș-, A-do-nái-, our Fa-ther, on-ze
mP espressivo
Tă-tăl nos-tru-
Tă-tăl nos-tru Tă-tăl


S.
Ms.
A.
mer — Pa-ter i — món
ot-ce Nas — , Ta-tăl nos — tru
— , no-tre Père — Ta-tal nos — tru — , nos — tru
si pu-
Va-der — , Pa-dre nos-tro , Tă-tăl nos-tru — , nos — tru
Tă — tăl nos
tru — , Că a Ta es-te îm-pă-ră-ți — a
nos — tru Tă — tăl nos — tru — , Că a Ta es-te îm-pă-ră-ți — a
61
si sla-va în veci!
si sla-va— în ve
te — rea — în veci!
te — rea — în ve
molto
subito
espressivo
- 4 -


71
poco
mP
PP
S.
Ms.
A.
min
PPeco
perdendosi
men
P
(~3'40")
30-IV-1991

Serban Nichifor

Motto (signe d'identification):"Liber generationis Iesu Christi filii David, filii Abraham."

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per coro di bambini "a cappella"

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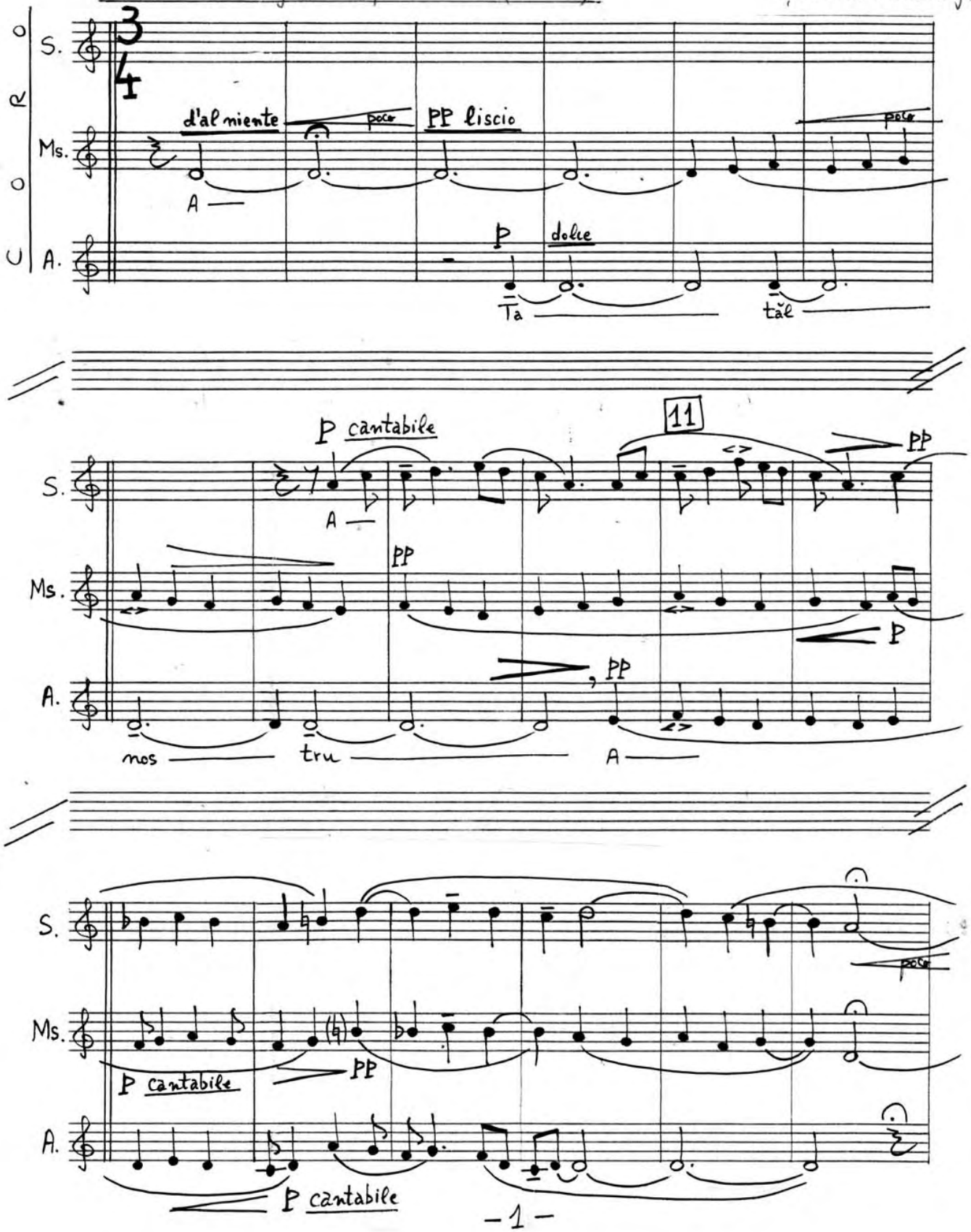
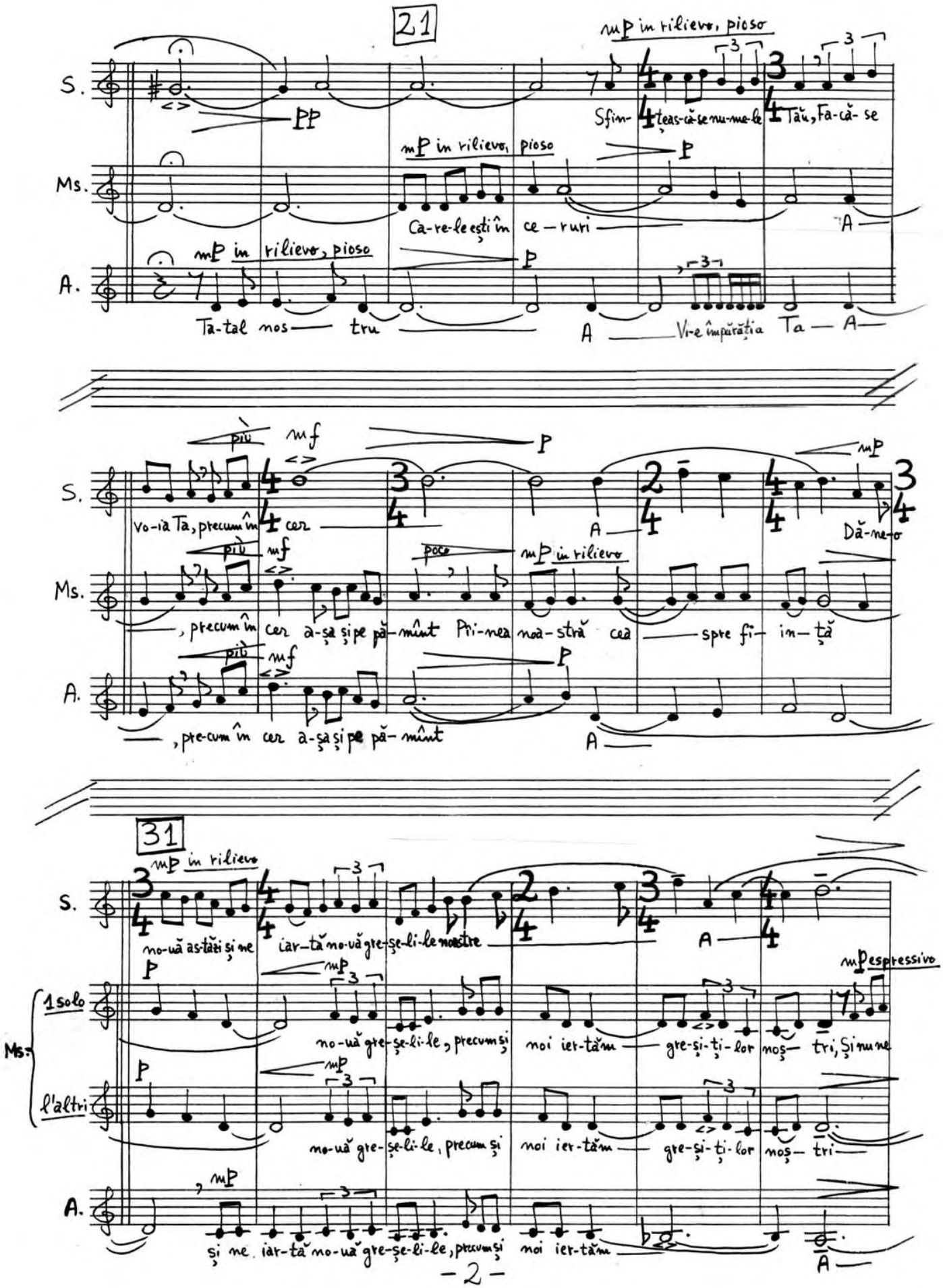
Șerban Nichifor




21
mP in rilievo, pioso
S.
Ms.
A.
PP
Sfin-țeas-că se nu-me-le Tău, Fa-că-se
Ca-re-le ești în ce-ruri
Ta-tal nos-tru
Vi-e împărăția Ta
più mf
P
Vo-ia Ta, precum în cer
, precum în cer a-șa și pe pă-mînt
Dă-ne-o
Pri-mea noa-stră ce-a
spre fi-in-ță
, pre-cum în cer a-șa și pe pă-mînt
poco
31
mP in rilievo
no-uă as-tăzi și ne iar-tă no-uă gre-șe-li-le noastre
1 solo
l'altri
Ms.
no-uă gre-șe-li-le, precum și noi ier-tăm
gre-și-ți-lor noș-tri, Și nu ne
mP espressivo
și ne iar-tă no-uă gre-șe-li-le, precum și noi ier-tăm

P liscio

41

P cantabile

S.

du-ce pe noi în is-pi-tă

Ta-tăl nos-tru, Pa-dre

Tutti P cantabile

Ms. 1 solo / l'altri

mp

Ci-ne iz-bă-veș-te de cel vi-clean.

Pa-ter nos-

P liscio

P liscio

A.

A

poco

PP

S.

nos-tro, on-ze Va-der, our Fa-ther, A-do-nái-, ot-ce Naș-, Ta-tăl nos-tru, Pa-ter

Ms.

ter, no-tre Père-, un-ser Va-ter, mi Áo-tyank, Hair mer-, Pa-ter i-món, Ta-tal nos-

A.

51

mp

S. 1

i-món- Pa-ter nos-ter, no-tre Père-, un-ser Va-ter, mi Áo-tyank, Hair

mp

2

i-món- Pa-dre nos-tro, on-ze Va-ter, our Fa-ther, A-do-nái-,

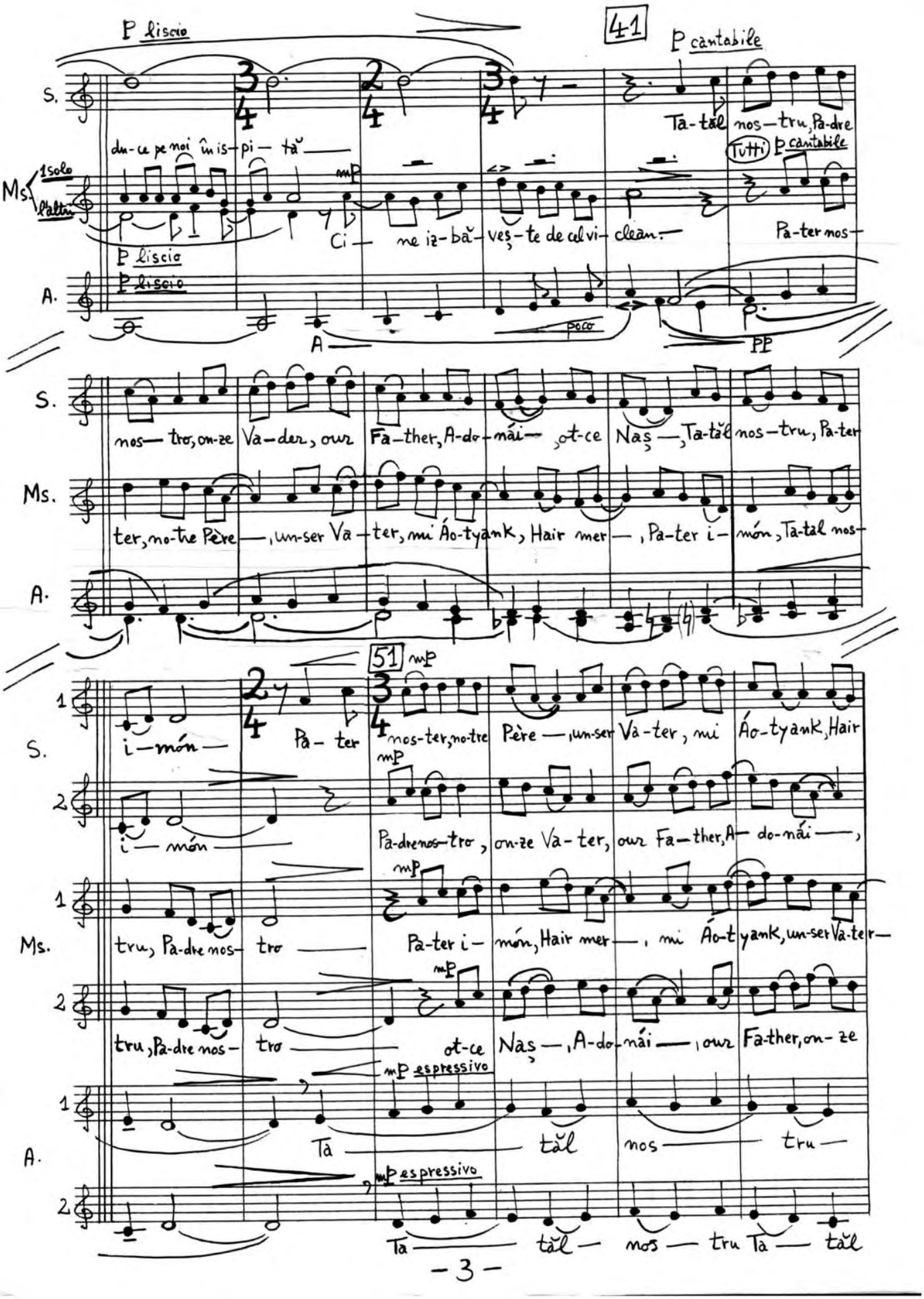
mp

Ms. 1

tru, Pa-dre nos-tro- Pa-ter i-món, Hair mer-, mi Áo-tyank, un-ser Va-ter-

mp

2



tru, Pa-dre nos-tro- ot-ce Naș-, A-do-nái-, our Fa-ther, on-ze

mp espressivo

A. 1

Ta- tăl nos- tru-

mp espressivo

2

Ta- tăl- nos- tru Ta- tăl

S. 1 mer — Pa-ter i — món

2 ot-ce Naș — , Ta-tăl nos — tru

Ms. 1 — , no-tre Père — Ta-tal nos — tru — , nos — tru — și pu-

2 Va-der — , Pa-dre nos-tro, Ta-tăl nos-tru — , nos — tru — și pu-

A. 1 poco Ta — tăl nos — tru — , Că a Ta es-te îm-pă-ră-ți — a

2 nos — tru Ta — tăl nos — tru — , Că a Ta es-te îm-pă-ră-ți — a

S. 1 mp mf molto ff și sla-va în veci! p espressivo A —

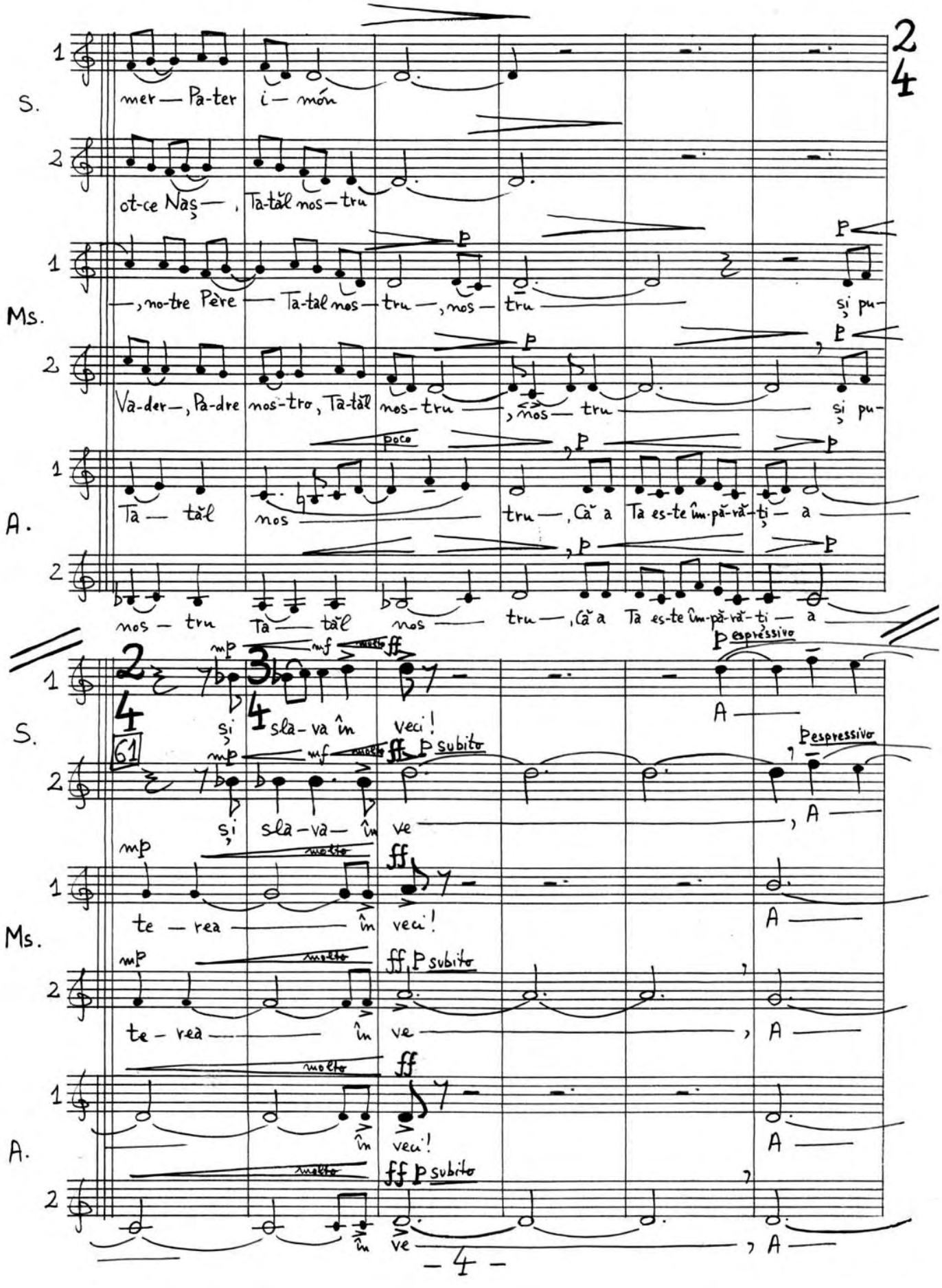
2 61 mp mf molto ff p subito și sla-va — în ve — , A — p espressivo

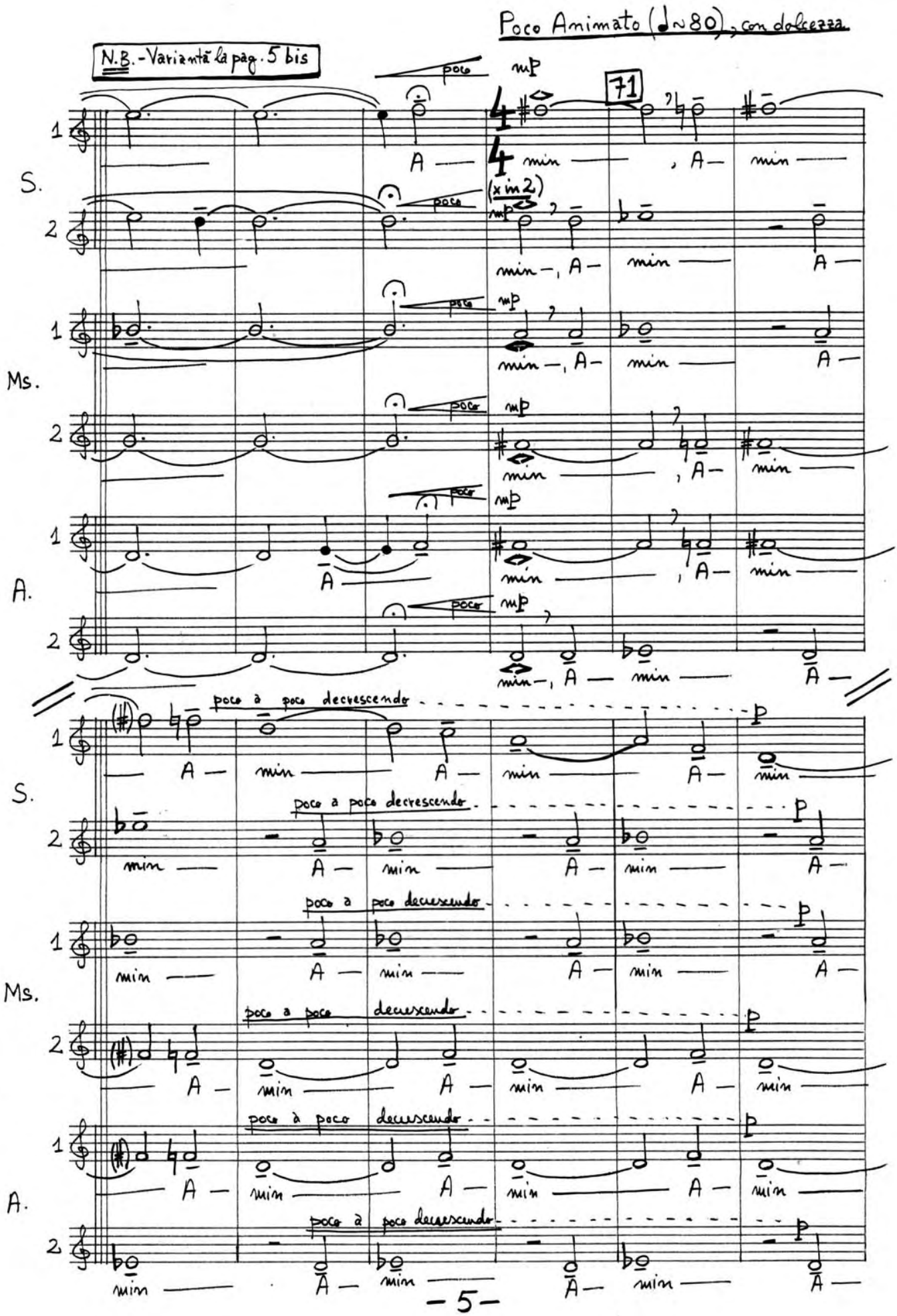
Ms. 1 mp molto ff te — rea — în veci! A —

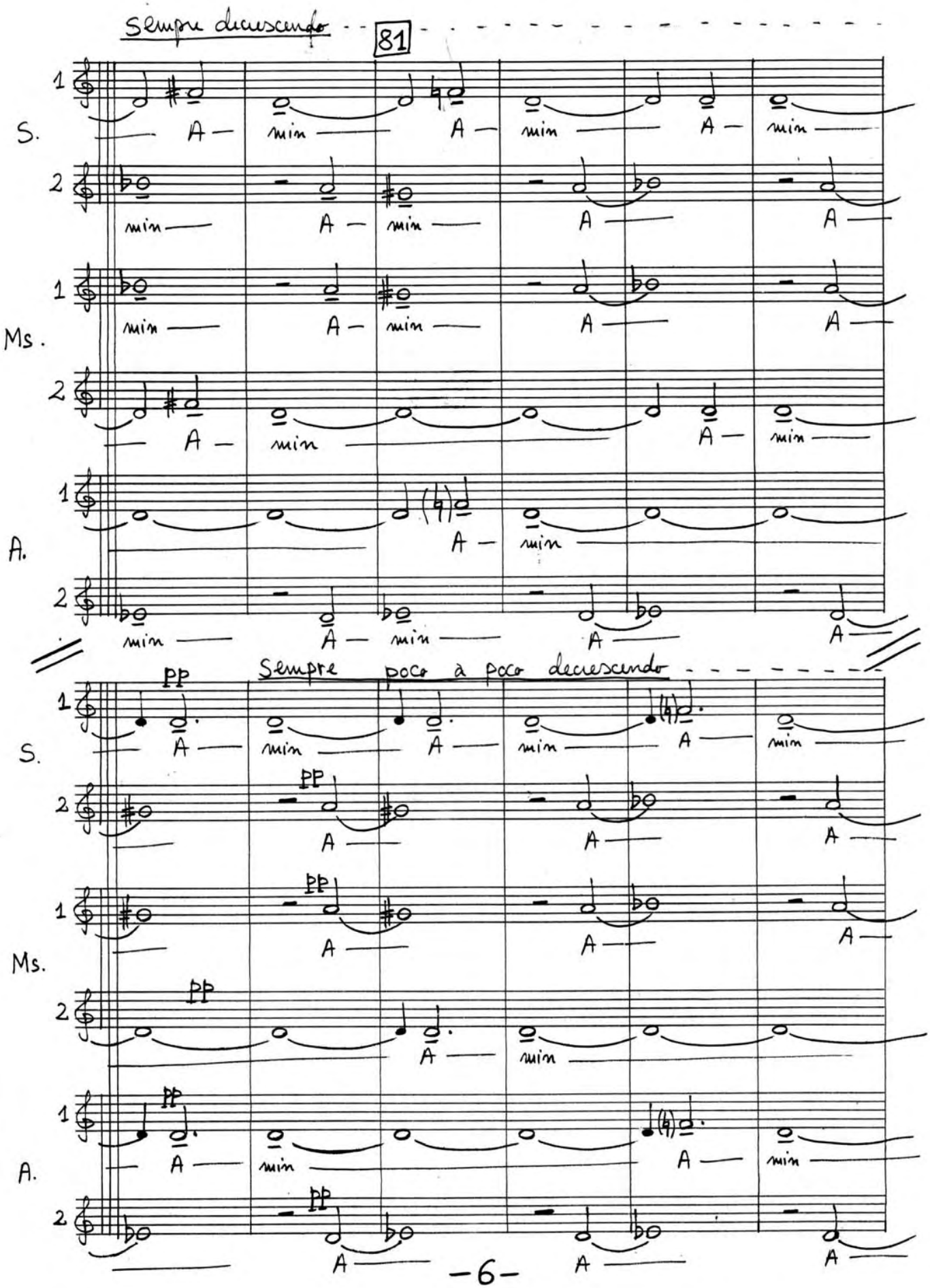
2 mp molto ff, p subito te — rea — în ve — , A —

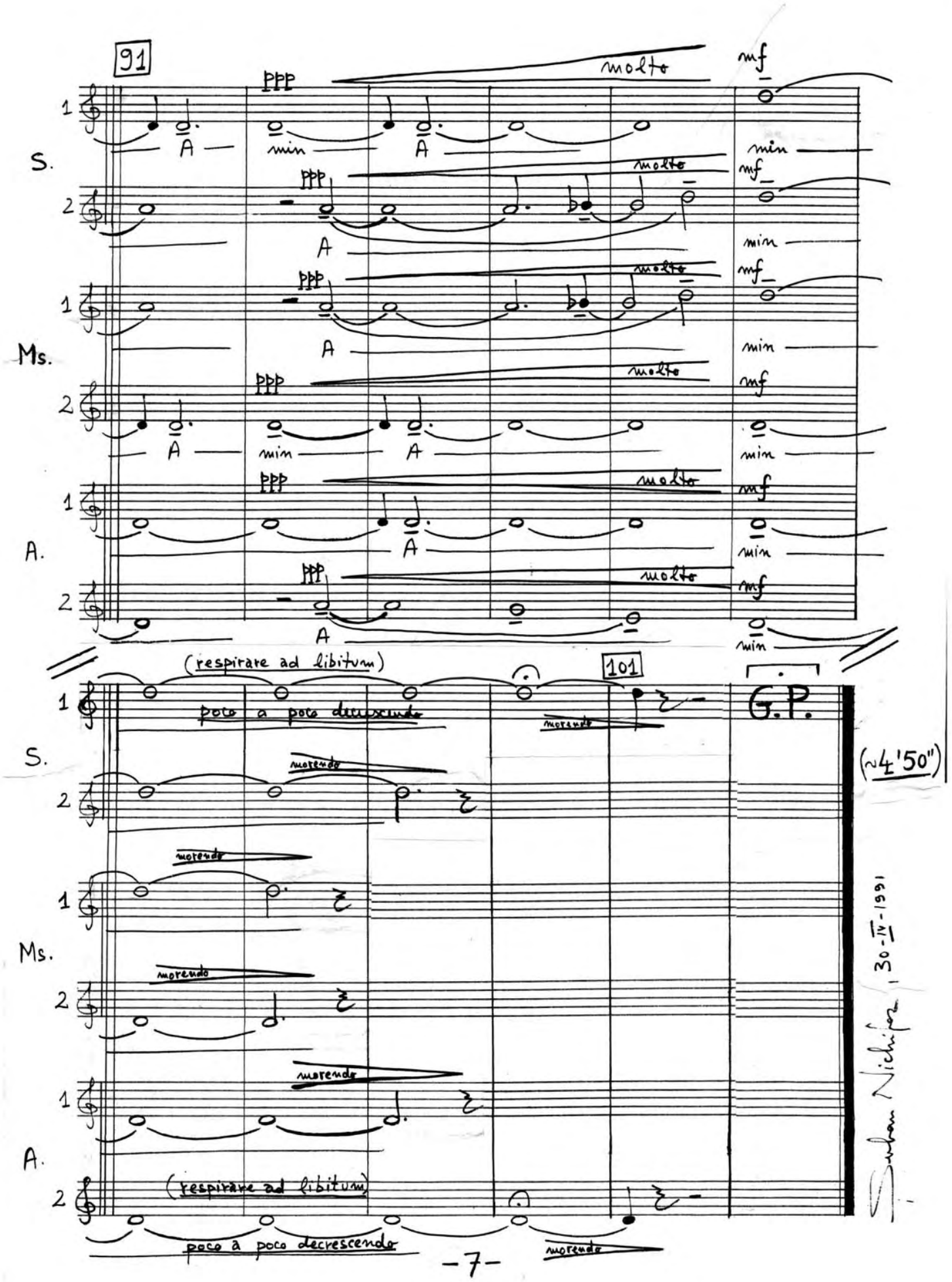
A. 1 molto ff în veci! A —

2 molto ff p subito în ve — , A —




Poco Animato (♩~80), con dolcezza
N.B. - Variantà la pag. 5 bis
poco
mp
71
S.
Ms.
A.
(x in 2)
poco a poco decrescendo
p


Sempre decrescendo
81
S.
Ms.
A.
Sempre poco a poco decrescendo
PP


91
ppp
molto
mf
S.
Ms.
A.
A
min
(respirare ad libitum)
poco a poco decrescendo
morendo
101
G.P.
(~4'50")
Suhan Nichifor, 30-IV-1991

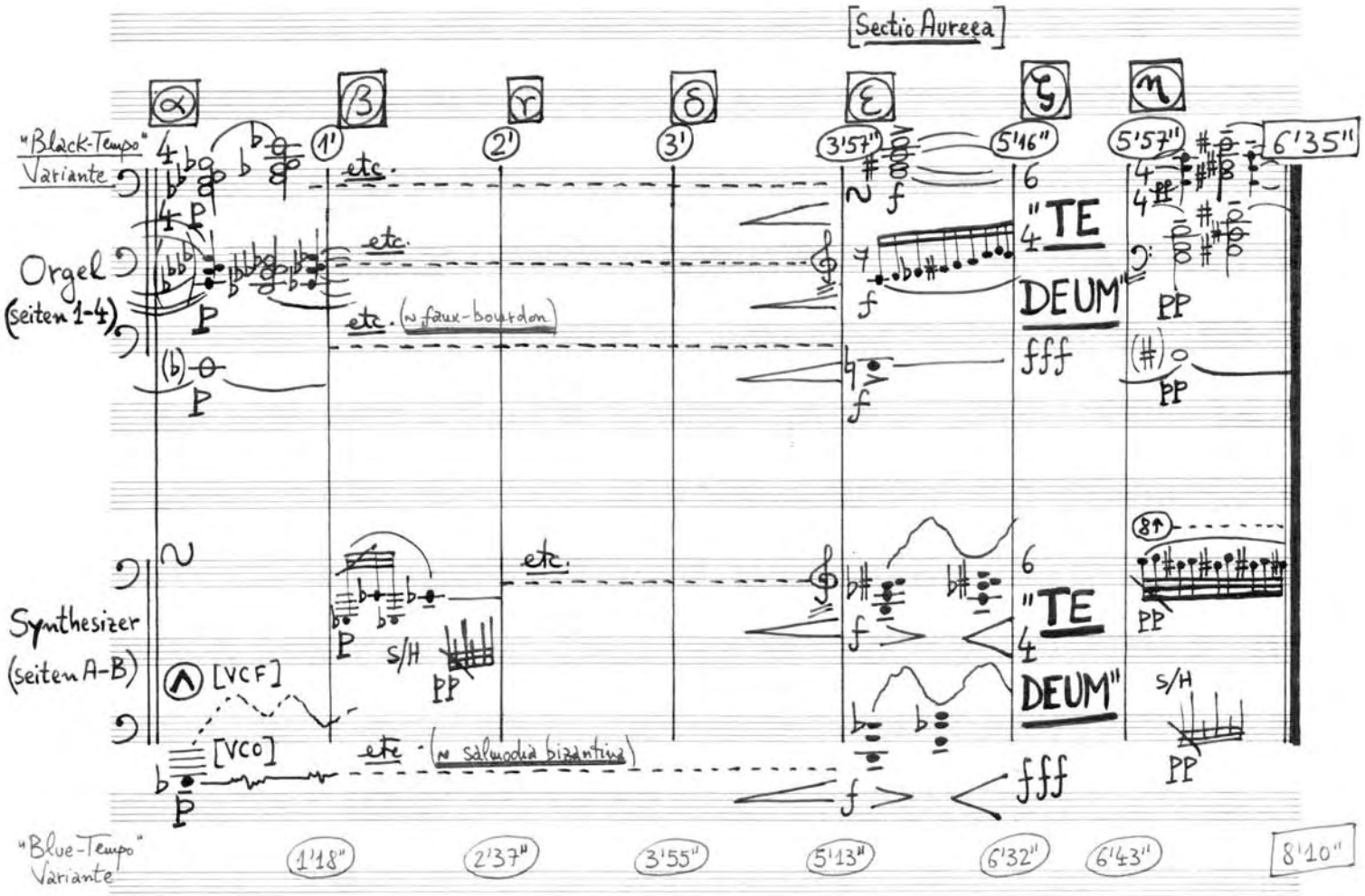
Dauer → "Black-Tempo" Variante: ≈ 6'35"
Dauer → "Blue-Tempo" Variante: ≈ 8'10"

Kennwort: ☧

Sultan Nichifor

UNITATIS REDINTEGRATIO

- Synopsis - Partitur -



25-V-1991

NB - Synchronisation-Punkte: - α
- β
- γ
- δ
- ε
- ϛ
- η

Kennwort: ✱

SYNTHESIZER

Suban Nichifor

UNITATIS REDINTEGRATIO

Parlando rubato

α

VCO I

VCO II

15"/20" 30"/39" 45"/59" 1' 1'18"

with Touch Sensitive Modulation

[VCF]

[VCO]

P profondo, poco in rilievo, quasi improvisando (à la salmodia bizantina)

β

1'38" 1'57" 2'17"

1'15" 1'30" 1'45" 2' 2'37"

P poco marcato

S/H *) PP

γ

with Touch Sensitive Modulation

2'56" 3'15" 3'35"

2'15" [VCF] 2'30" 2'45" 3' 3'55"

[VCO]

S/H *)

sempre PP leggiero

δ

4'12" 4'31" 4'50" molto

3'14" 3'28" 3'42" 3'57"

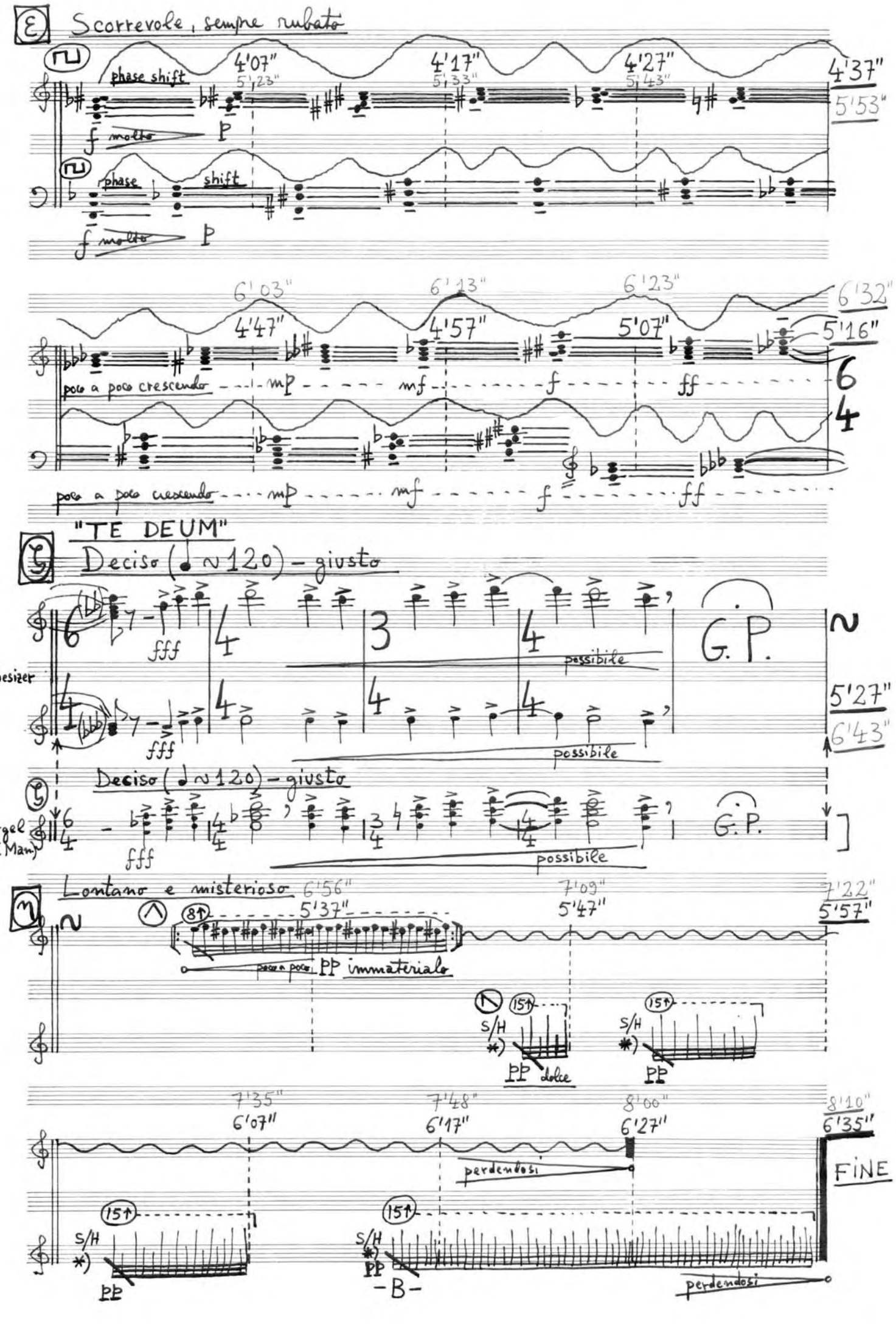
poco a poco + Ring Modulator 5'13"

PP S/H *)

P

molto

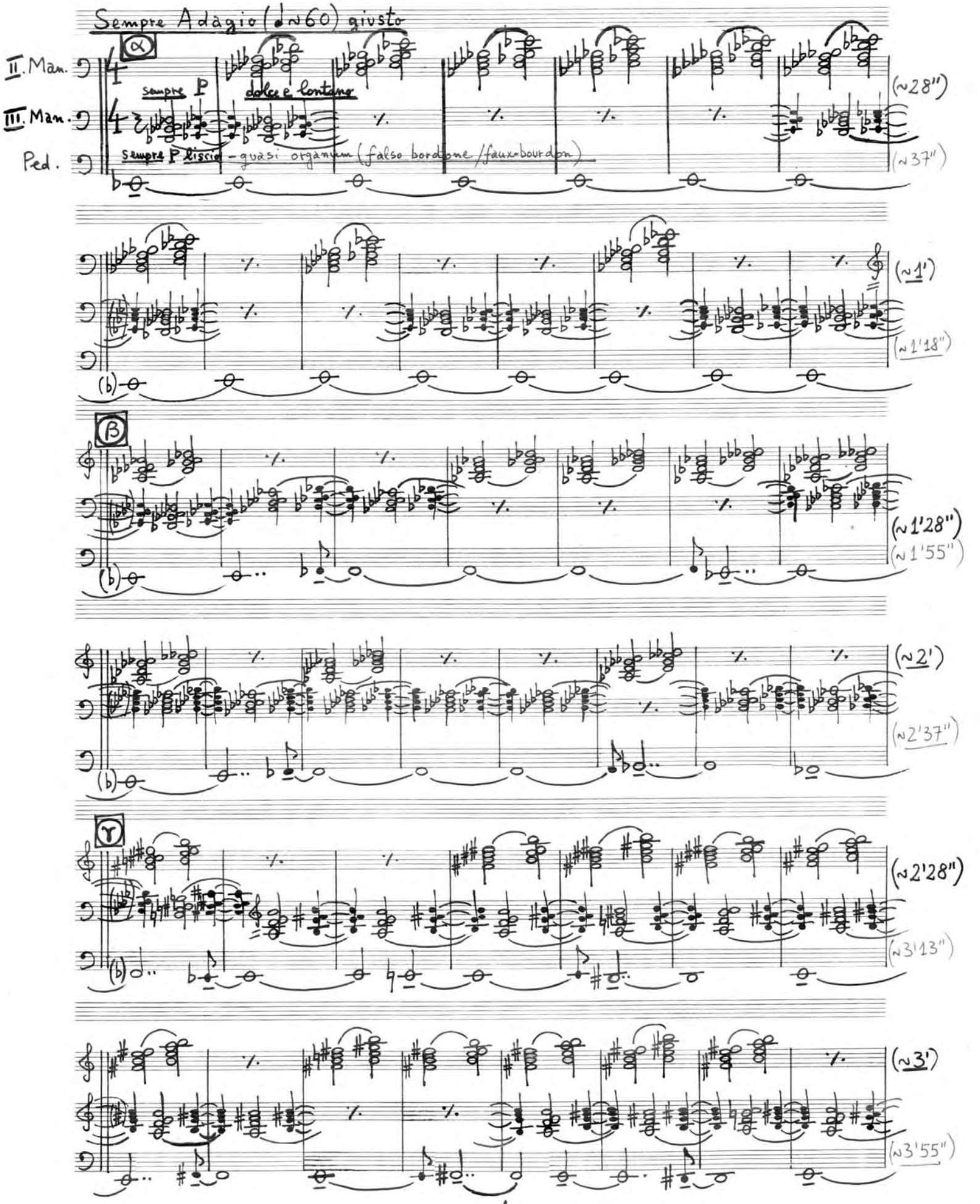
*) - aleatoric pitches, presto possibile – A –

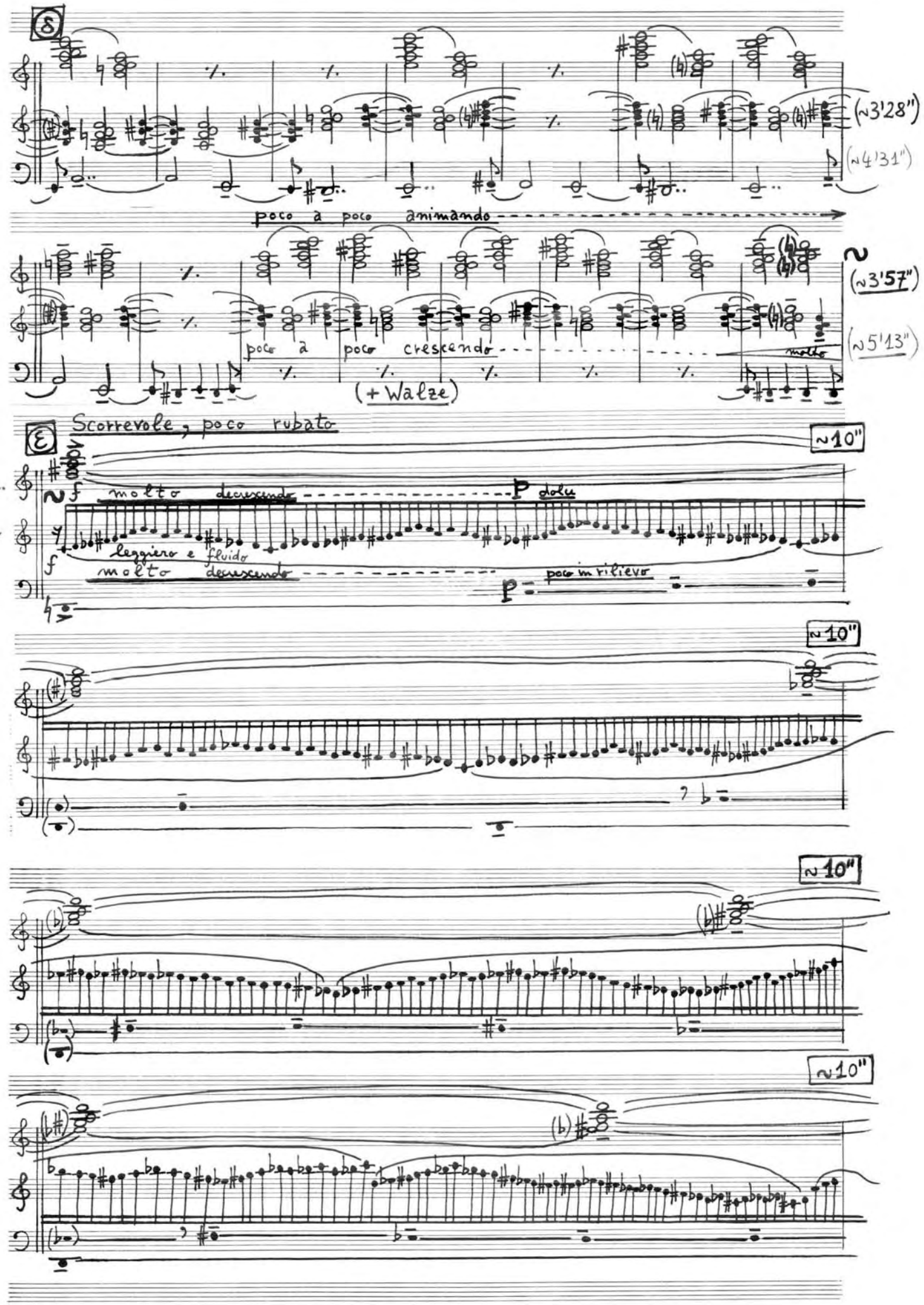

E
Scorrevole, sempre rubato
phase shift
4'07"
4'17"
4'27"
4'37"
5'23"
5'33"
5'43"
5'53"
f molto
p
6'03"
6'13"
6'23"
6'32"
4'47"
4'57"
5'07"
5'16"
poco a poco crescendo
mp
mf
f
ff
"TE DEUM"
Deciso (♩≈120) - giusto
Synthesizer
fff
possibile
G.P.
5'27"
6'43"
[Orgel (I. Man.)
Lontano e misterioso
6'56"
7'09"
7'22"
5'37"
5'47"
5'57"
pp immateriale
S/H
pp dolce
7'35"
7'48"
8'00"
8'10"
6'07"
6'17"
6'27"
6'35"
perdendosi
FINE
-B-

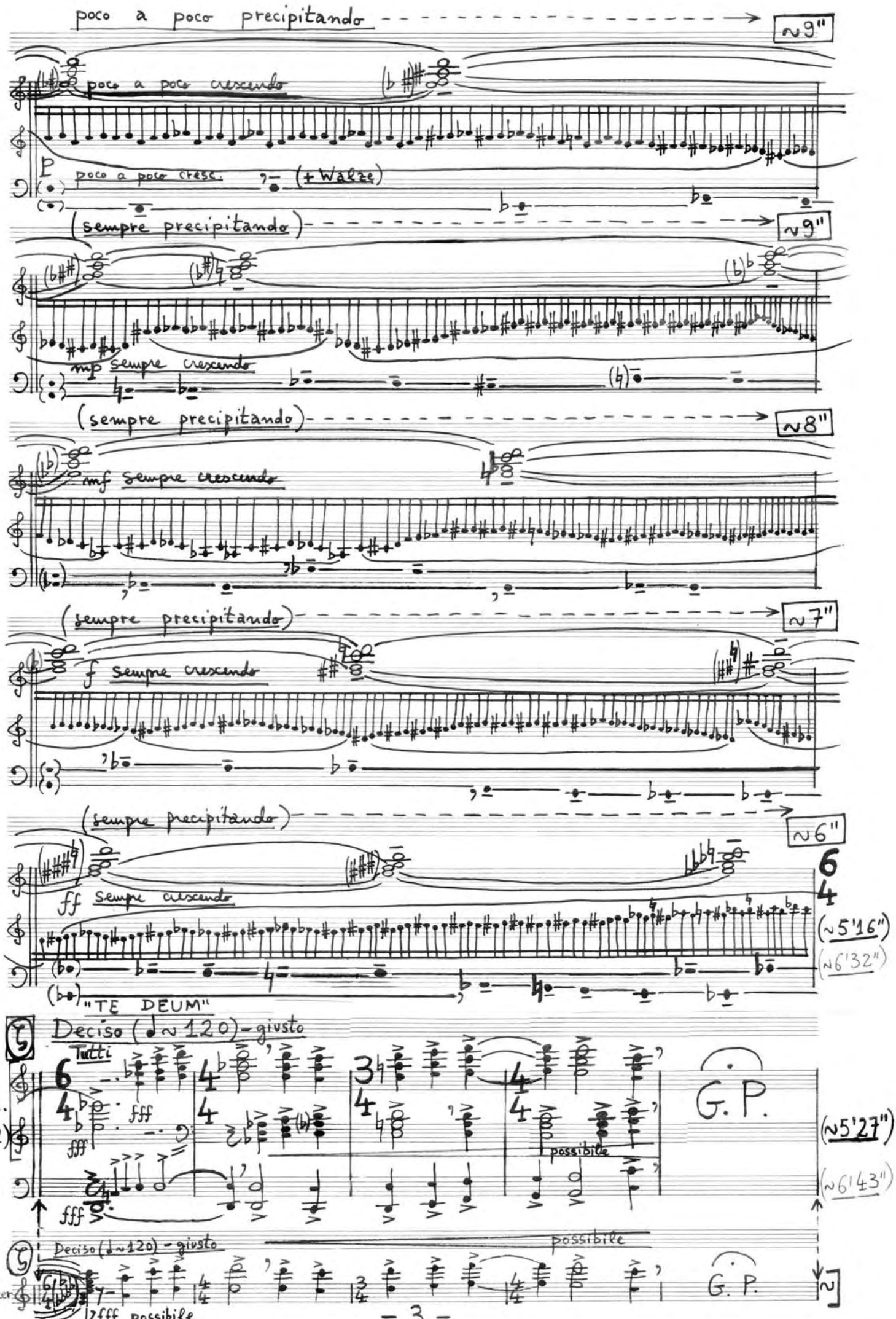
ORGEL

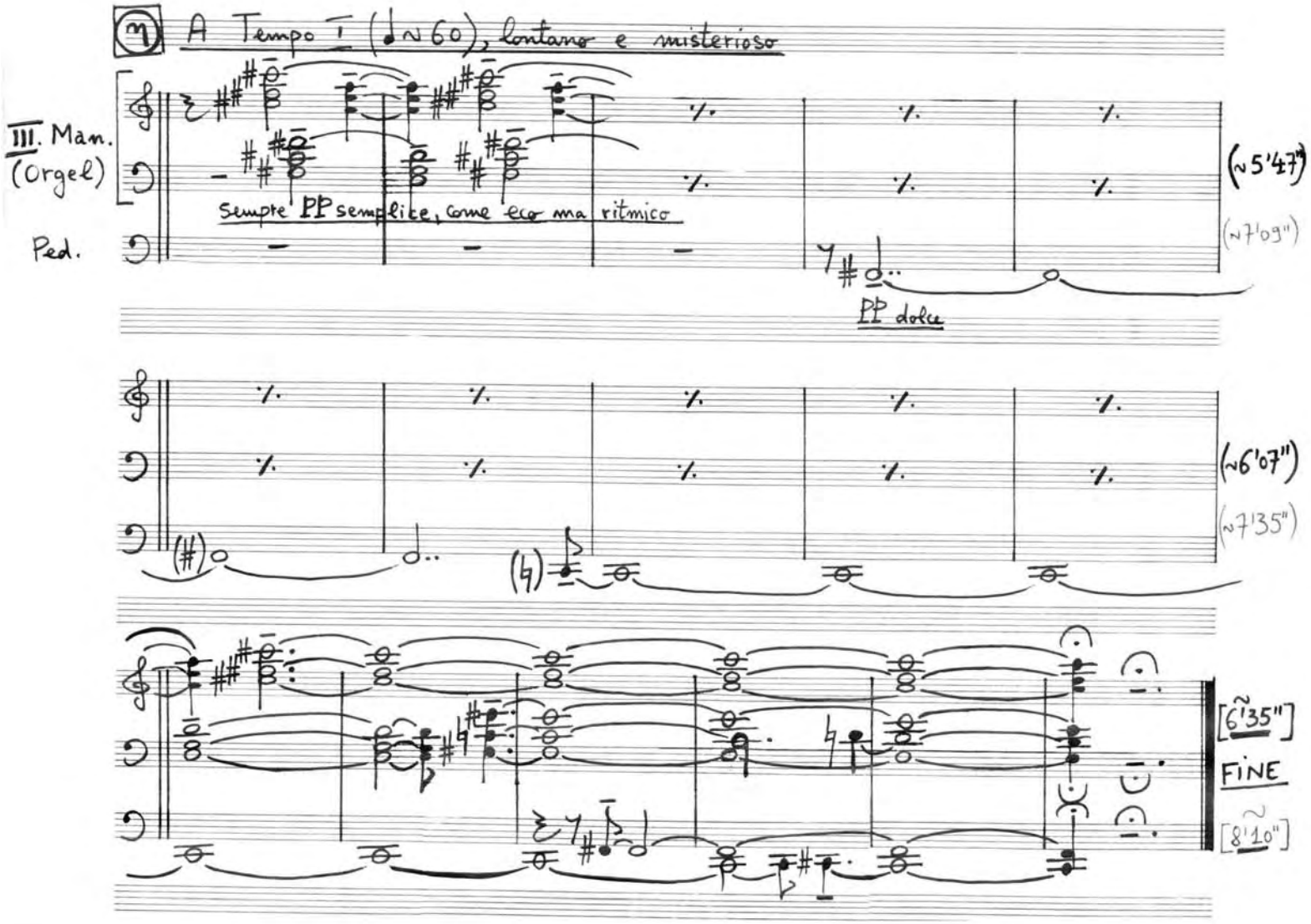
Kennwort: Suban Nichifor

UNITATIS REDINTEGRATIO




8
(≈3'28")
(≈4'31")
poco a poco animando
2
(≈3'57")
(≈5'13")
poco a poco crescendo
molto
(+ Walze)
Scorrevole, poco rubato
≈10"
I. Man.
II. Man
Ped.
molto decrescendo
dolce
leggiero e fluido
molto decrescendo
poco in rilievo
≈10"
≈10"
≈10"


poco a poco precipitando
~9"
poco a poco crescendo
P
poco a poco cresc.
(+Walze)
(sempre precipitando)
~9"
mp sempre crescendo
(sempre precipitando)
~8"
mf sempre crescendo
(sempre precipitando)
~7"
f sempre crescendo
(sempre precipitando)
~6"
ff sempre crescendo
(~5'16")
(~6'32")
"TE DEUM"
Deciso (♩~120) - giusto
Tutti
I Man.
(Orgel)
Ped.
fff
possibile
G. P.
(~5'27")
(~6'43")
Deciso (♩~120) - giusto
possibile
Synthesizer
ffff possibile
G. P.



REGISTRIERUNG

(NE - Die Registeranweisungen sind wahlfrei)

α + β + γ + δ

II. Manual: Holzflöte 8', Nazard 2 2/3';
III. Manual: Gedackt 8', Rohrflöte 4';
Pedal: Subbass 16', Rohrpommer 8';
Koppel: + III/II;

ε

I. Manual: Prinzipal 8' Oktav 4', Rohrflöte 8';
II. Manual: Spitzgedackt 8', Blockflöte 4', Waldflöte 2';
Pedal: Choralbass 4', Rohrpommer 8', Subbass 16';
Walze = $\frac{r}{2}$

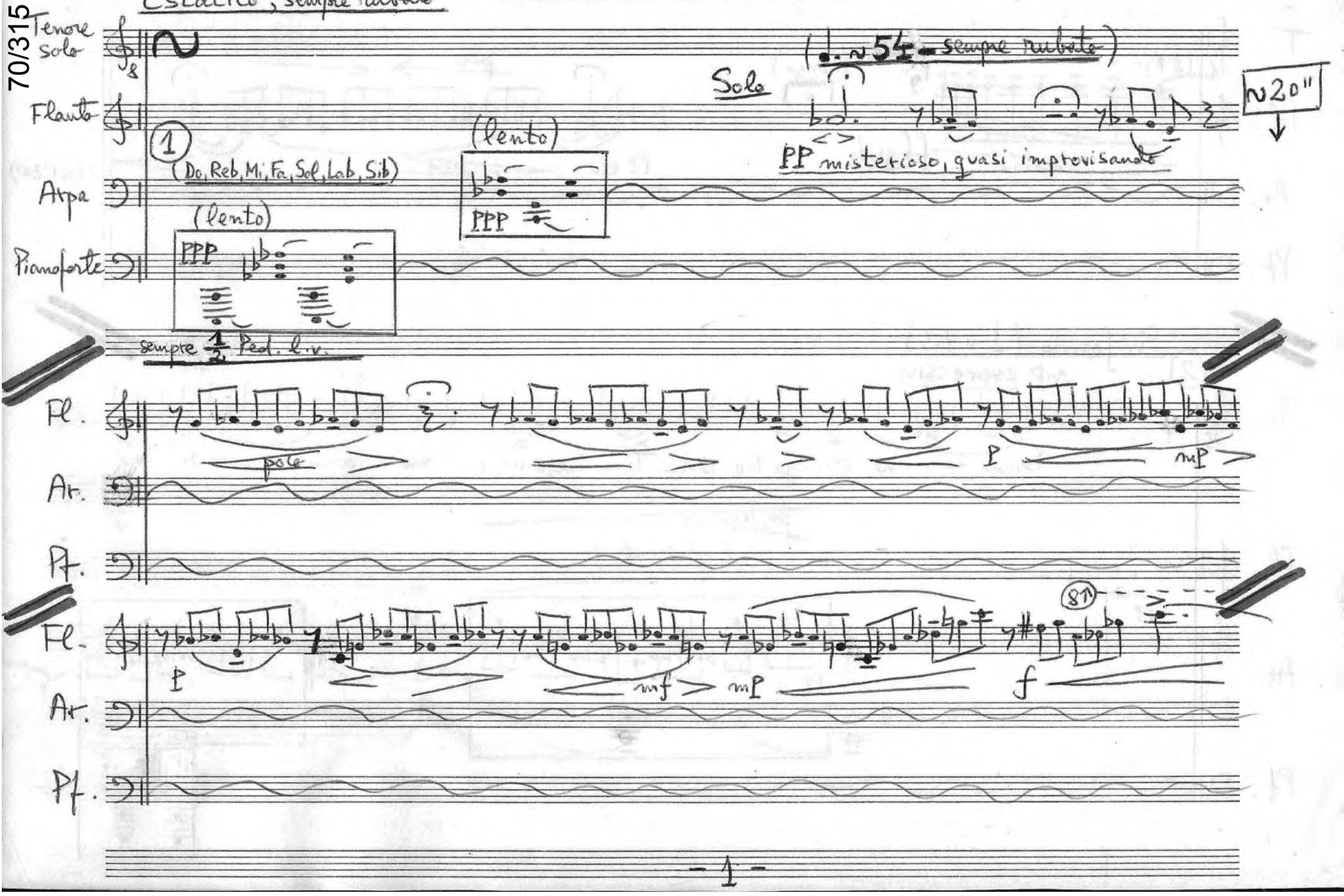
ζ – Tutti

η

III. Manual: Gedackt 8';
Pedal: Rohrpommer 8', Subbass 16'.

DOAMNE, STRIGAT-AM

Şerban Nichifor



T.

Fl.

(8↑)

(longa)

molto

ff grido

poco

PP eco

poco

(~1'20")

Ar.

Pf.

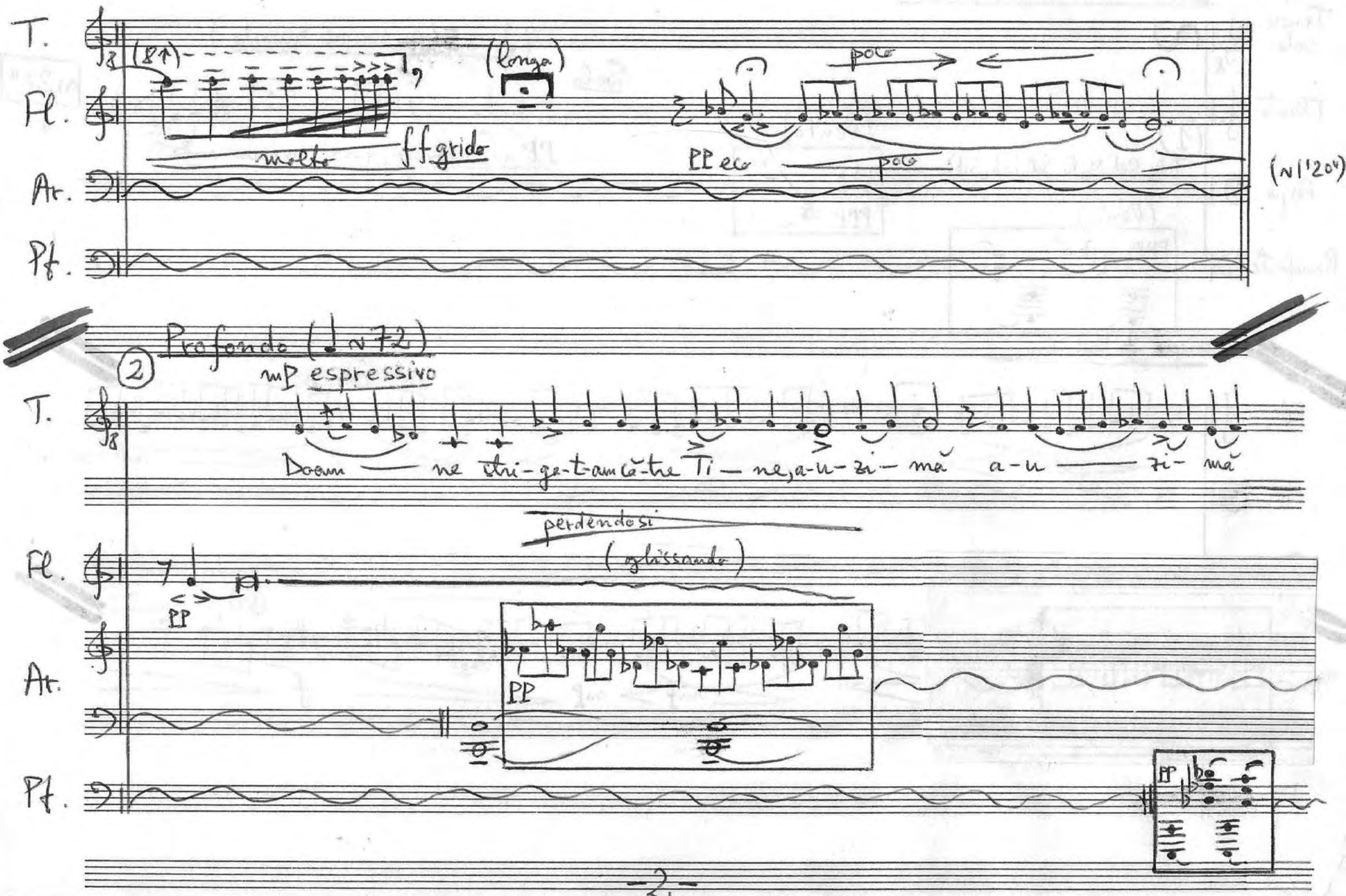
Profondo (♩ ~72)

② mP espressivo

T.

Doam — ne stri-ga-t-am că-tre Ti — ne, a-u-zi — mă a-u — zi- mă

perdendosi



(glissando)

Fl.

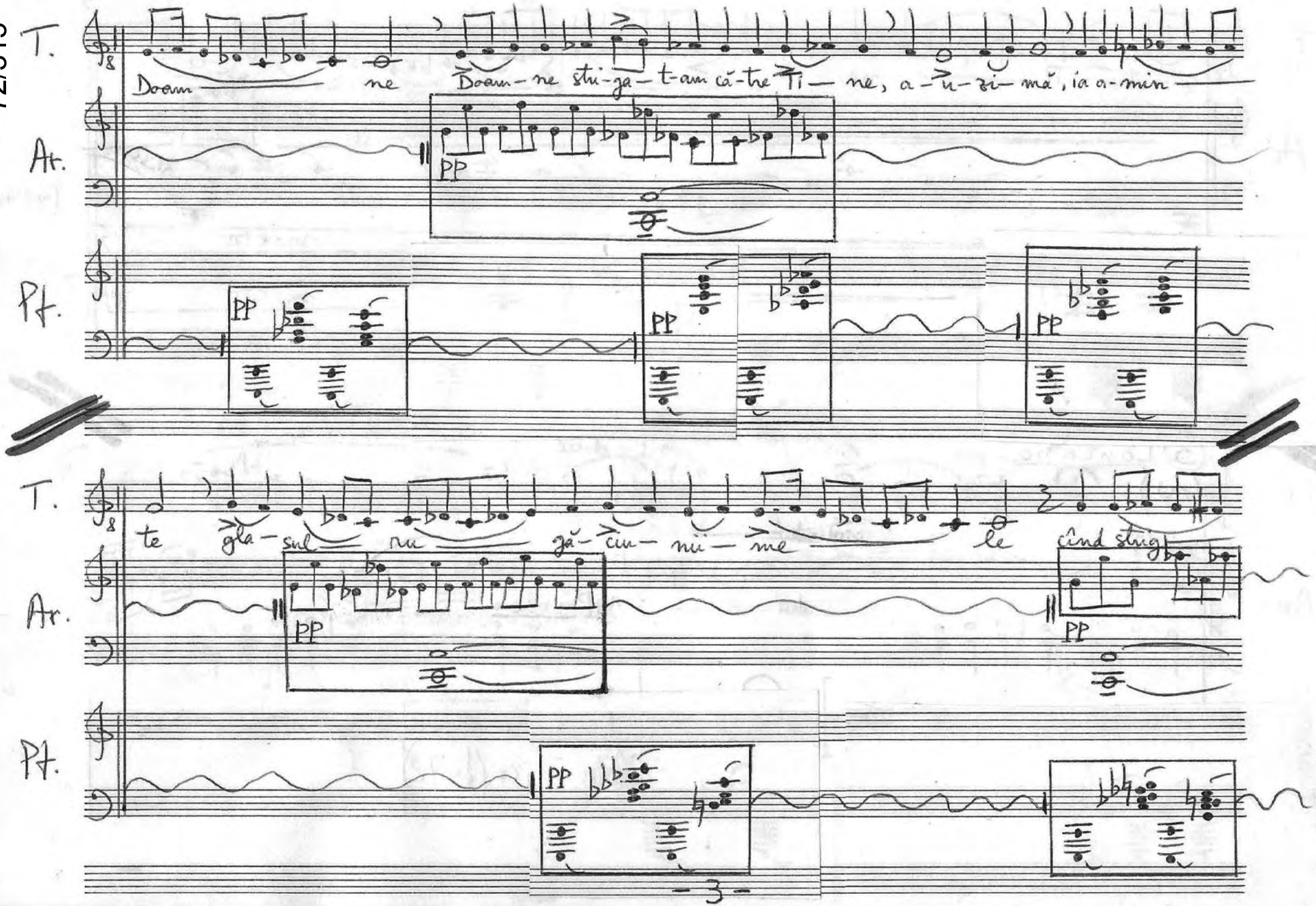
PP

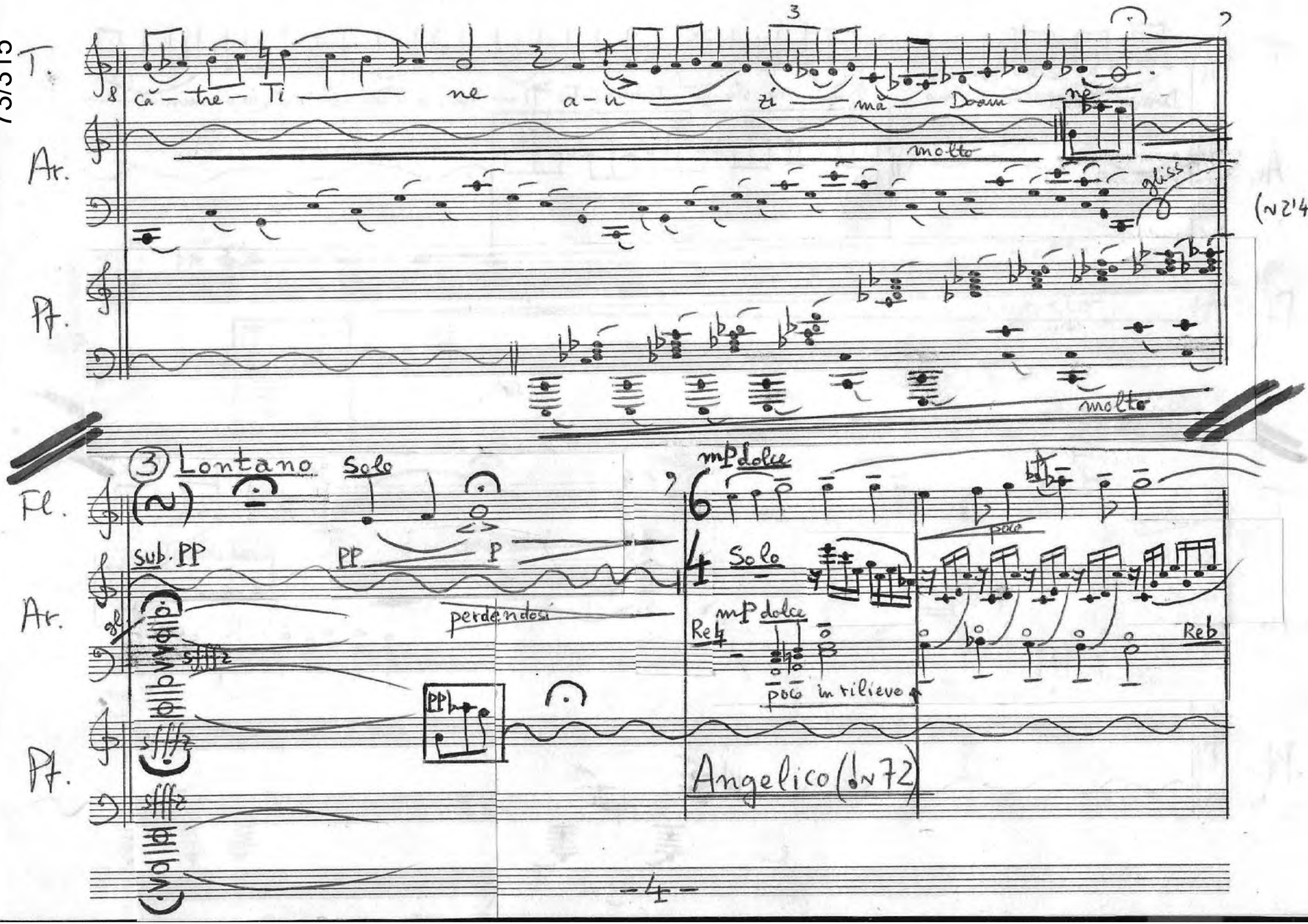
Ar.

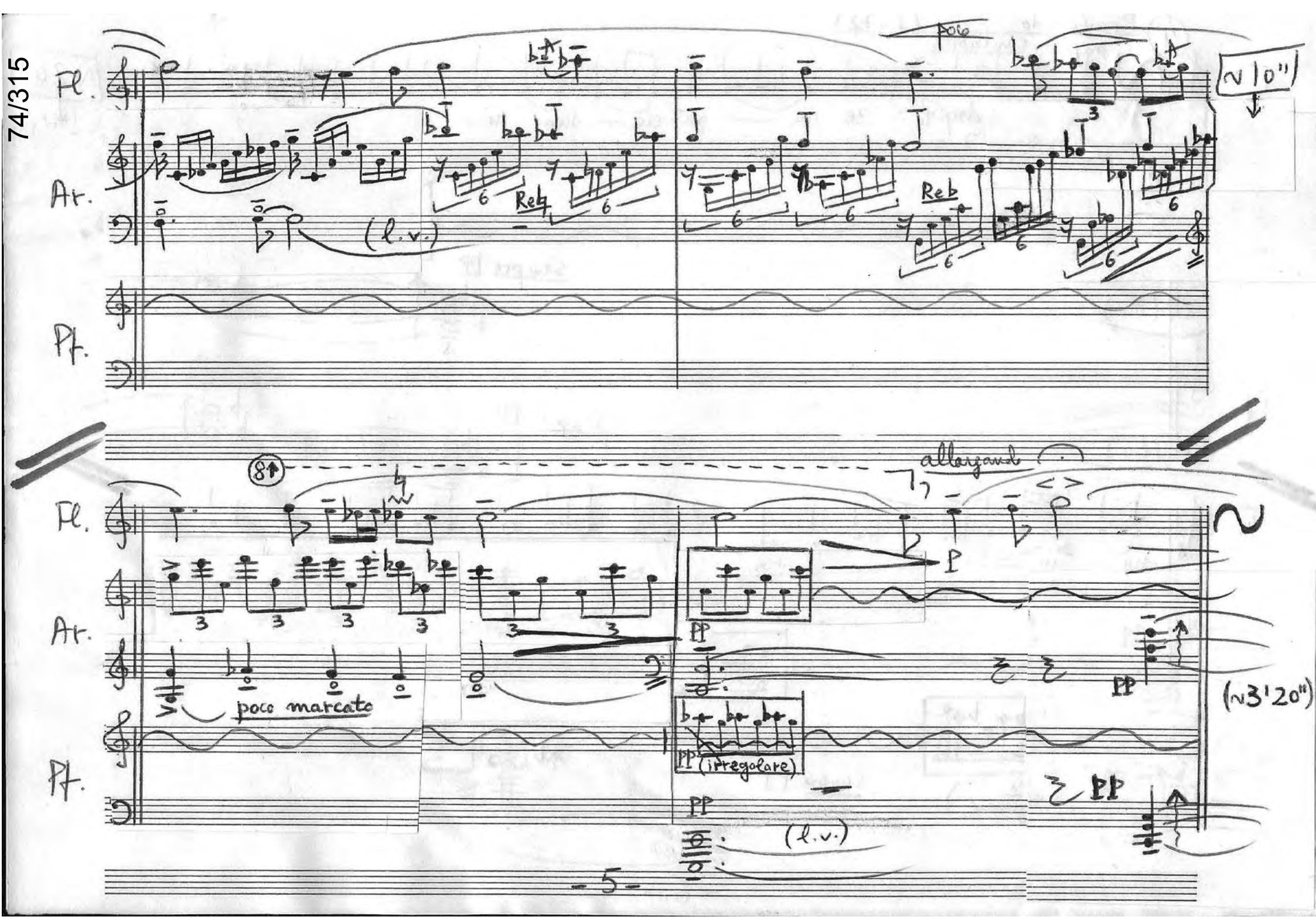
PP

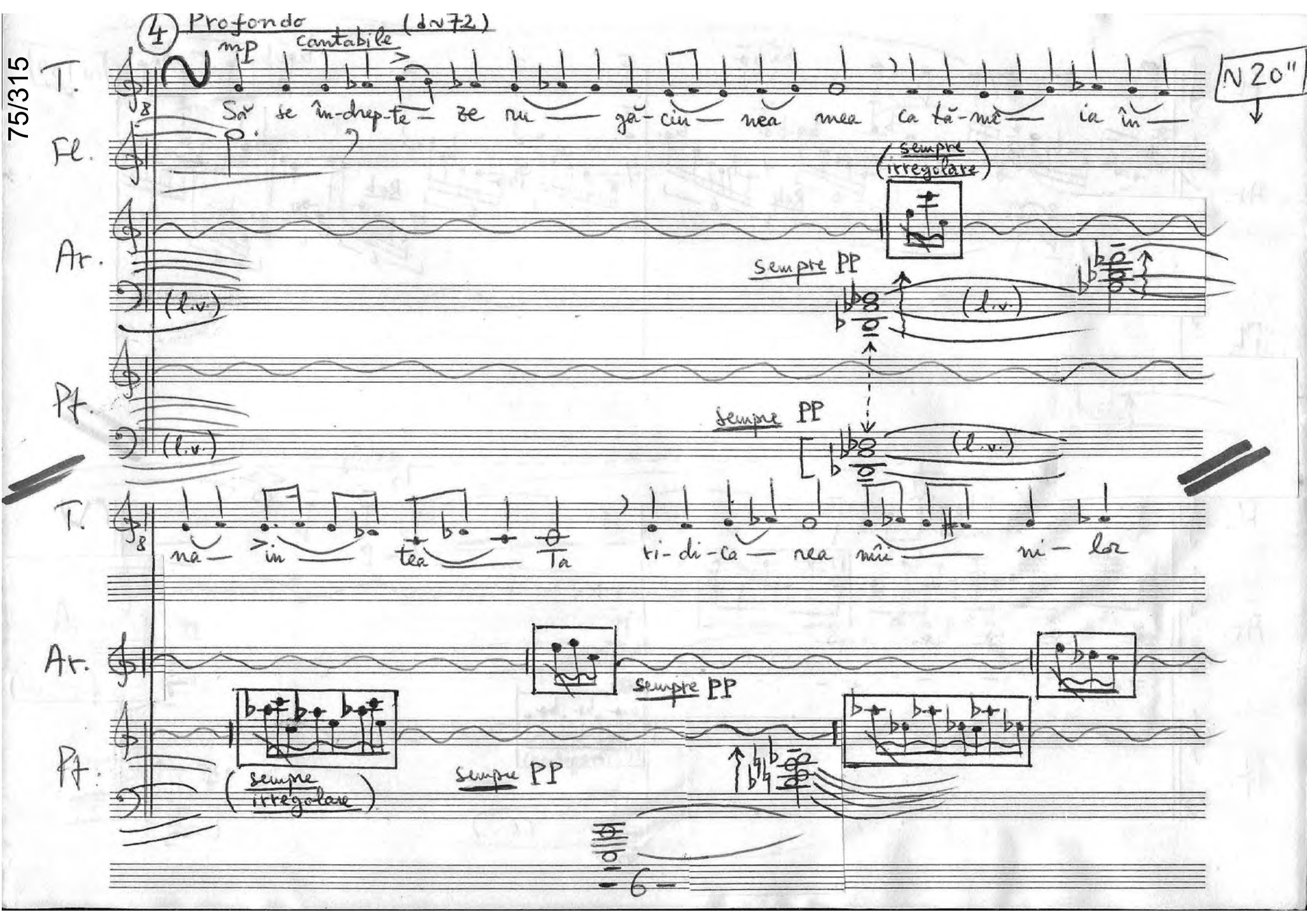
Pf.

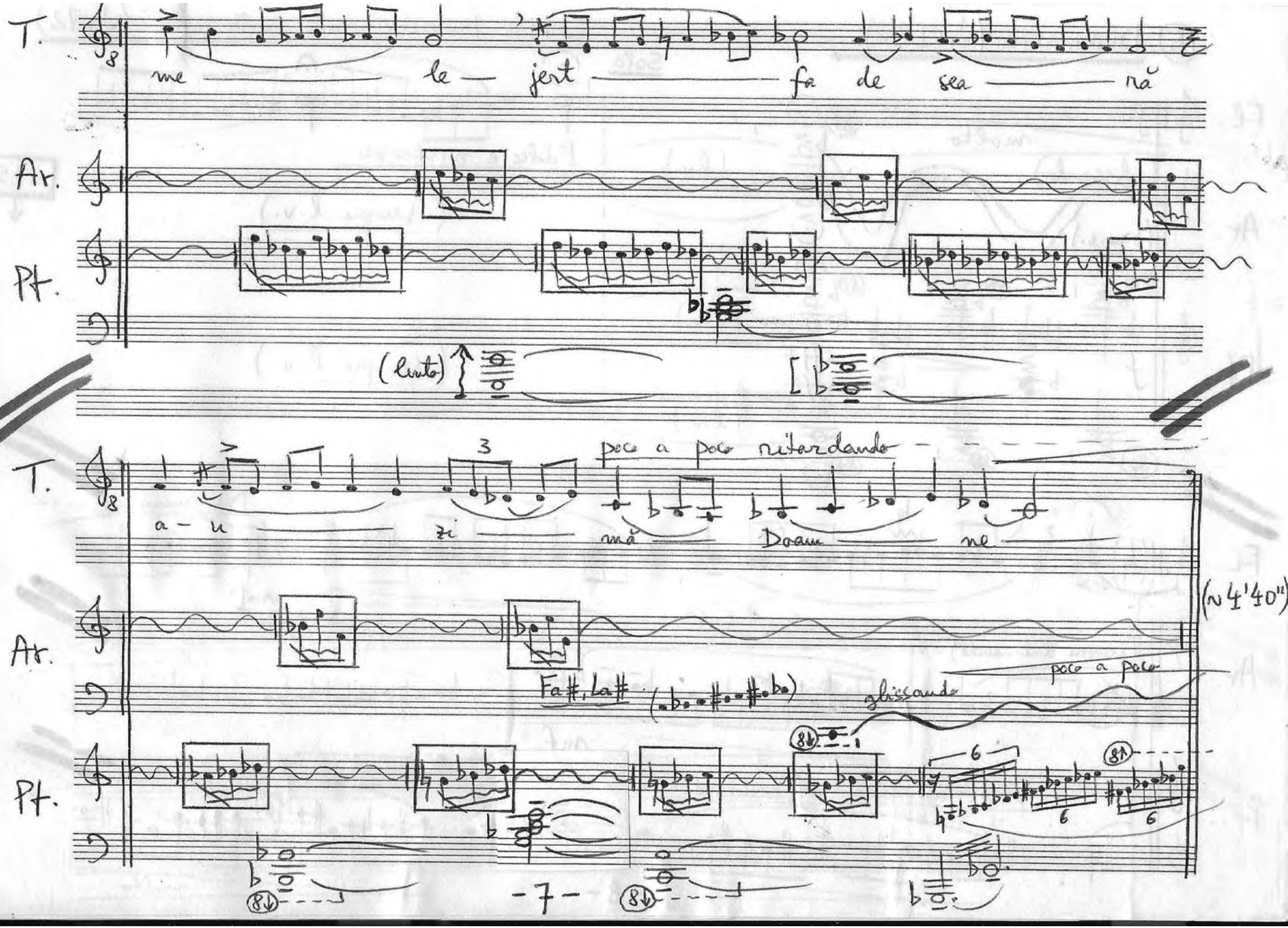
PP

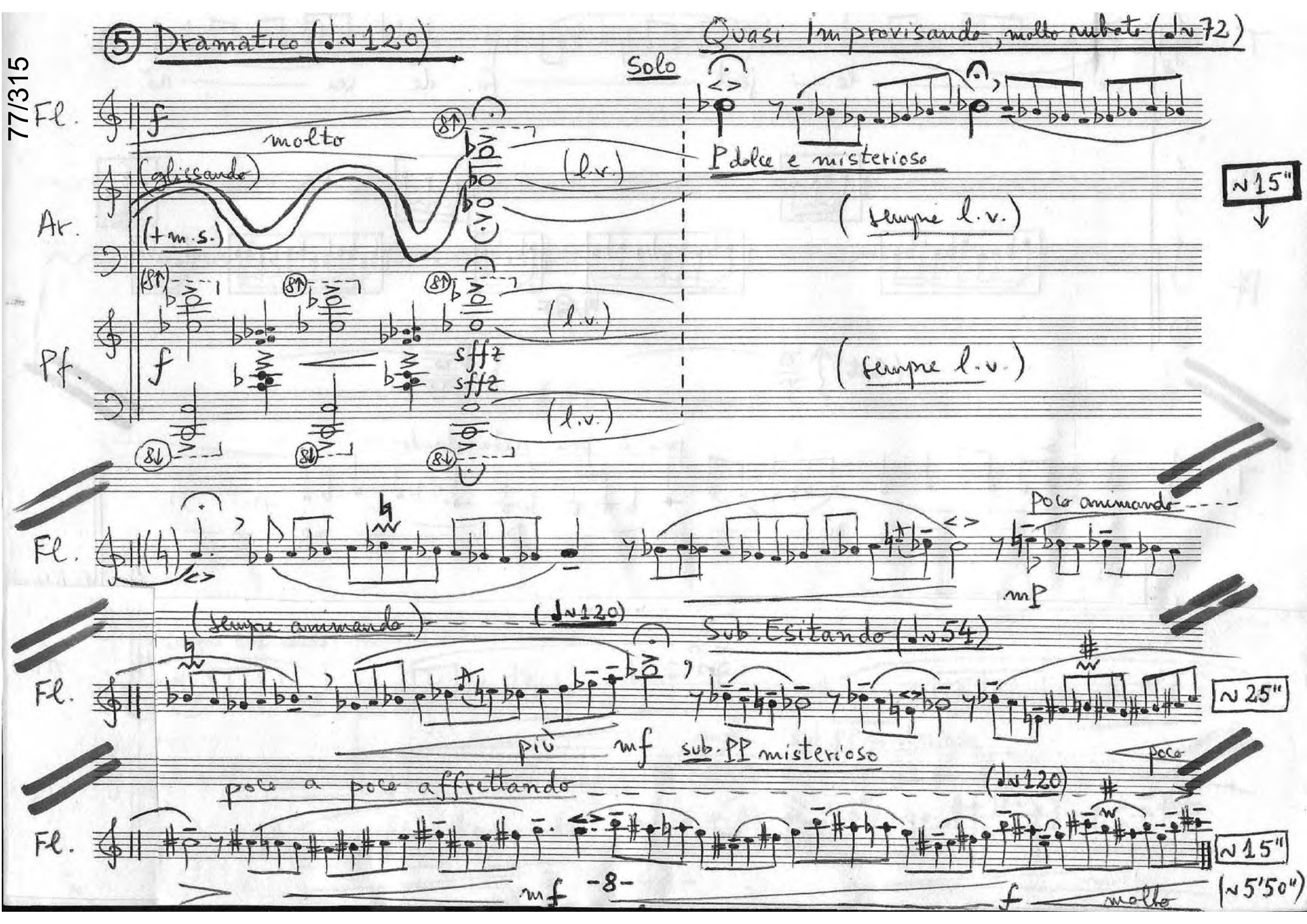

T.
Doam ne Doam-ne stri-ga-t-am că-tre Ti-ne, a-u-zi-mă, ia a-min
Ar.
PP
Pf.
PP
PP
PP
T.
te gla-sul nu gă-sim-nu-me le cînd strig
Ar.
PP
PP
Pf.
PP

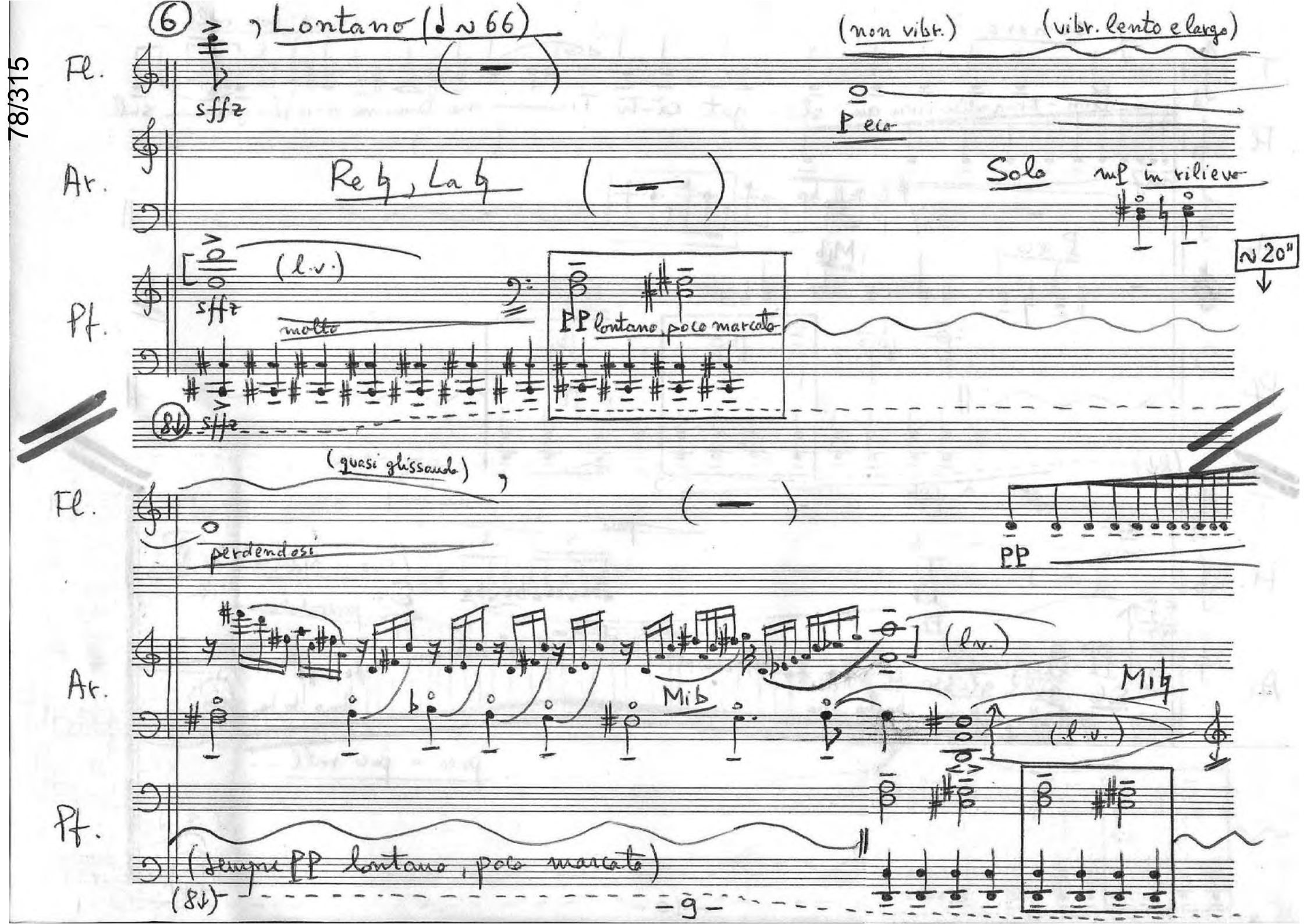

T.
Ar.
Pf.
cà – tre – Ti ne a – u zi mà Doam ne
molto
gliss.
(~2'40")
molto
3 Lontano
Solo
Fl.
sub. PP
PP
P
perdendosi
mP dolce
6
4
Solo
poco
Ar.
Re♮
mP dolce
poco in rilievo
Reb
Pf.
Angelico (♩~72)

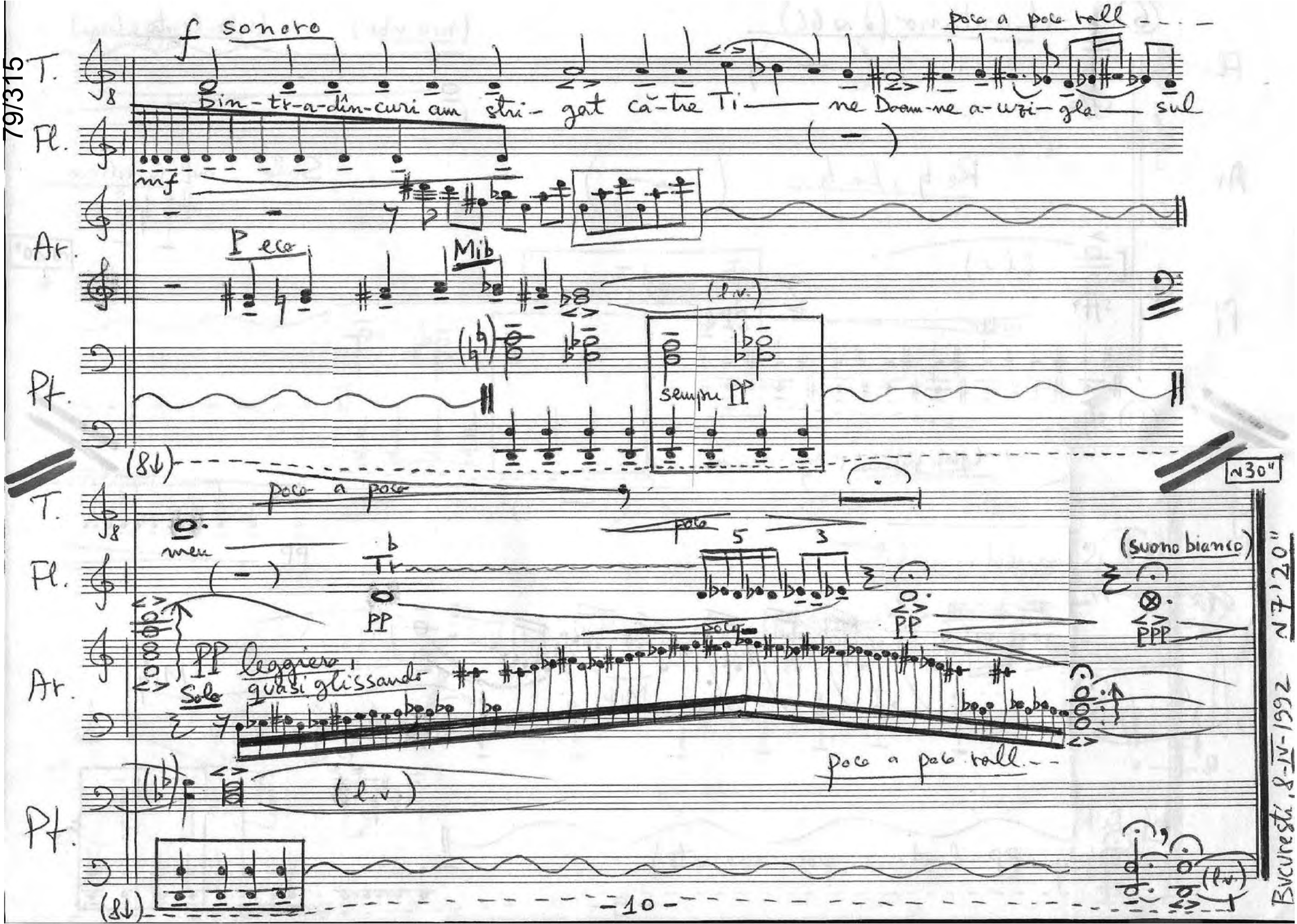

Fl.
Ar.
Pf.
poco
~10"
Reb
(l.v.)
allargando
poco marcato
PP
(irregolare)
(~3'20")
(l.v.)


4 Profondo (♩~72)
mp
cantabile
T.
Să se în-drep-te-ze ru-gă-ciu-nea mea ca tă-mă-ia în-
N 20"
Fl.
(sempre irregolare)
Ar.
sempre PP
(l.v.)
Pf.
sempre PP
(l.v.)
T.
na-in-tea Ta ri-di-ca-rea mîi-ni-lor
Ar.
sempre PP
Pf.
(sempre irregolare)
sempre PP
6


T.
me le — jert — fa de sea — nă
Ar.
Pf.
(lento)
T.
a — u — zi — nă — Doam — ne
poco a poco ritardando
Ar.
Fa♯, La♯
glissando
poco a poco
(≈ 4'40")
Pf.
-7-


⑤ Dramatico (♩≈120)
Quasi Improvisando, molto rubato (♩≈72)
Solo
Fl.
Ar.
Pf.
f
molto
(glissando)
(+m.s.)
(l.v.)
sffz
P dolce e misterioso
(sempre l.v.)
≈15"
Poco animando
mp
(sempre animando)
(♩≈120)
Sub. Esitando (♩≈54)
più
mf
sub. PP misterioso
poco a poco affrettando
poco
≈25"
≈15"
mf
f molto
-8-
(≈5'50")


6
Lontano (♩ ~ 66)
(non vibr.)
(vibr. lento e largo)
Fl.
sffz
P eco
Ar.
Re♮, La♮
Solo
mP in rilievo
~20"
Pf.
(l.v.)
sffz
molto
PP lontano, poco marcato
(8↓) sffz
(quasi glissando)
perdendosi
PP
Mi♭
Mi♮
(l.v.)
(sempre PP lontano, poco marcato)
(8↓)


f sonoro
poco a poco rall
T.
Din-tr-a-dîn-curi am stri-gat că-tre Ti — ne Doam-ne a-uzi-gla — sul
Fl.
mf
Ar.
P eco
Mib
(l.v.)
Pf.
sempre PP
(8↓)
poco a poco
~30"
T.
men
poco
5
3
Fl.
Tr
PP
PP
(suono bianco)
PPP
Ar.
PP leggiero, quasi glissando
Solo
poco
poco a poco rall
(l.v.)
Pf.
(8↓)
(l.v.)
Bucuresti, 8-IV-1992 ~7'20"

For "SPECTRA" ENSEMBLE (Gent)
Conductor: Filip RATHÉ

Serban NICHIFOR
(1994)

"ÉΠIKΛEÎTAI"

("ÉPIKALEÎTAI")
["Musica Caelestis II"]
pour

ensemble de chambre et récitante (∽ ad libitum),
d'après la prière mystique de notre Père saint Syméon
("Invocation au Saint-Esprit, par celui qui déjà Le voit")

- I.) INVOCATIO (ca 6'20")
- II.) FREE-PHASE (ca 3'40")

DURATA: ca 10"

ESECUTORI:
- Flauto piccolo
- Oboe
- Clarinetto in Si b
- Violino
- Viola
- Violoncelle
- Contrabbasso
- Pianoforte
- Percussione (Campanelli, Vibrafono, Campane, 3 Piatti - acuto, medio, grande)
- Recitatrice (∽ ad libitum)

© 1994 by Serban NICHIFOR
Str. Principatele Unite 2
Vila I, Ap. 7
70.512 Bucharest, Romania
Tel. (+40-1) 623.13.99.

SYMÉON LE NOUVEAU THÉOLOGIEN - "Hymnes de l'Amour Divin"
Traduction française de Joseph PARAMELLE, s.j.;
"Les Editions du Cerf", Paris - 1969)

Τοῦ ἐν ἁγίοις πατρὸς ἡμῶν Συμεὼν εὐχὴ μυστική, δι' ἧς ἐπικαλεῖται τὸ Πνεῦμα τὸ Ἅγιον ὁ αὐτὸ προορῶν

De notre Père saint Syméon
prière mystique :
Invocation au Saint-Esprit, par celui qui déjà le voit

TEXTE ✕ (ca 3'20"; (I) - mesures 7-67)

Ἐλθὲ τὸ φῶς τὸ ἀληθινόν, ἐλθὲ ἡ αἰώνιος ζωή, ἐλθὲ τὸ ἀποκεκρυμμένον μυστήριον, ἐλθὲ ὁ ἀκατονόμαστος θησαυρός, ἐλθὲ τὸ ἀνεκφώνητον πρᾶγμα, ἐλθὲ τὸ ἀκατανόητον πρόσωπον, ἐλθὲ ἡ ἀΐδιος ἀγαλλίασις, ἐλθὲ τὸ ἀνέσπερον φῶς, ἐλθὲ πάντων τῶν μελλόντων σωθῆναι ἡ ἀληθινὴ προσδοκία, ἐλθὲ τῶν κειμένων ἡ ἔγερσις, ἐλθὲ τῶν νεκρῶν ἡ ἀνάστασις, ἐλθὲ ὁ δυνατός, ὁ πάντα ἀεὶ ποιῶν καὶ μεταποιῶν καὶ ἀλλοιῶν μόνῳ τῷ βούλεσθαι ! Ἐλθὲ ὁ ἀόρατος καὶ ἀναφὴς πάντῃ καὶ ἀψηλάφητος, ἐλθὲ ὁ ἀεὶ μένων ἀμετακίνητος καὶ καθ' ὥραν ὅλος μετακινούμενος καὶ ἐρχόμενος πρὸς ἡμᾶς τοὺς ἐν τῷ ᾅδῃ κειμένους, ὁ ὑπεράνω πάντων τῶν οὐρανῶν, ἐλθὲ τὸ περιπόθητον ὄνομα καὶ θρυλούμενον, λαληθῆναι δὲ παρ' ἡμῶν, ὅπερ ἧς, ἢ γνωσθῆναι, ὁποῖος ἢ ποταπός, ὅλως ἡμῖν ἀνεπίδεκτον. Ἐλθὲ ἡ αἰώνιος χαρά, ἐλθὲ τὸ στέφος τὸ ἀμαράντινον, ἐλθὲ ἡ πορφύρα τοῦ μεγάλου Θεοῦ καὶ βασιλέως ἡμῶν, ἐλθὲ ἡ ζώνη ἡ κρυσταλλοειδὴς καὶ διάλιθος, ἐλθὲ τὸ ὑπόδημα τὸ ἀπρόσιτον, ἐλθὲ ἡ βασίλειος ἁλουργὶς καὶ αὐτοκρατορικὴ ὄντως δεξιά ! Ἐλθέ, ὃν ἐπόθησε καὶ ποθεῖ ἡ ταλαίπωρός μου ψυχή, ἐλθὲ ὁ μόνος πρὸς μόνον, ὅτι μόνος εἰμί, καθάπερ ὁρᾷς ! Ἐλθὲ ὁ χωρίσας ἐκ πάντων καὶ ποιήσας με μόνον ἐπὶ τῆς γῆς, ἐλθὲ ὁ γενόμενος πόθος αὐτὸς ἐν ἐμοὶ καὶ ποθεῖν σε ποιήσας με, τὸν ἀπρόσιτον παντελῶς ! Ἐλθὲ ἡ πνοή μου καὶ ἡ ζωή, ἐλθὲ ἡ παραμυθία τῆς ταπεινῆς μου ψυχῆς, ἐλθὲ ἡ χαρὰ καὶ ἡ δόξα καὶ ἡ διηνεκής μου τρυφή !

Viens, lumière véritable. Viens, vie éternelle. Viens, mystère caché. Viens, trésor sans nom. Viens, réalité ineffable. Viens, personne inconcevable. Viens, félicité sans fin. Viens, lumière sans couchant[2]. Viens, attente infaillible de tous ceux qui doivent être sauvés. Viens, réveil de ceux qui sont couchés. Viens, résurrection des morts. Viens ô Puissant, qui toujours tout fais et refais et transformes par ton seul vouloir. Viens ô invisible et totalement intangible et impalpable. Viens toi qui toujours demeures immobile et à chaque instant tout entier te meus et viens à nous, couchés dans les enfers, ô toi au-dessus de tous les cieux. Viens ô Nom bien-aimé et partout répété, mais dont exprimer l'être ou connaître la nature nous est absolument interdit. Viens, joie éternelle. Viens, couronne inflétrissable. Viens pourpre du grand roi[3] notre Dieu. Viens, ceinture cristalline et constellée de joyaux. Viens sandale inaccessible. Viens pourpre royale. Viens droite véritablement souveraine. Viens toi qu'a désiré et désire mon âme misérable. Viens, toi le Seul, au seul, puisque tu le vois je suis seul. Viens toi qui m'as séparé de tout et fait solitaire en ce monde. Viens toi devenu toi-même en moi désir, qui m'as fait te désirer, toi l'absolument inaccessible. Viens mon souffle et ma vie. Viens consolation de ma pauvre âme. Viens ma joie, ma gloire, mes délices sans fin!

TEXTE β (ca 13"; (II) - section "C")

Ἐλθὲ τὸ φῶς τὸ ἀληθινόν,
ἐλθὲ τὸ ἀνέσπερον φῶς,
ἐλθὲ ἡ παραμυθία τῆς ταπεινῆς μου ψυχῆς,
ἐλθὲ ἡ χαρὰ καὶ ἡ δόξα καὶ ἡ διηνεκής μου τρυφή !

Viens, lumière véritable.
Viens, lumière sans couchant.
Viens consolation de ma pauvre âme.
Viens ma joie, ma gloire, mes délices sans fin!

TEXTE γ (ca 8"; (II) - section "E")

πιστῶν νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων, ἀμήν.

maintenant et toujours et aux siècles des siècles. Amen.

NB - On pourra utiliser soit le texte original en grecque, soit la traduction française.

SAINT SYMÉON LE NOUVEAU THÉOLOGIEN

(949, Galatie/Paphlagonie - 1022, Palukyton)

Formé comme théologien au monastère Studyon (Constantinople) - où il a eu ses premieres révélations, en pratiquant les techniques hésychastes (basées sur l'échelle Purification-Illumination--Union Divine/Déification),-, Saint Syméon le Nouveau Théologien est l'un des plus importants maîtres spirituels et - peut-être - le plus profond poète mystique de l'Eglise Orthodoxe.

Dans ses magnifiques "Hymnes de l'Amours Divin" il décrit ainsi ses expériences extatiques animées par les prières mystiques ("Invocation au Saint-Esprit, par celui qui déjà le voit", mais aussi la"Prière pure" - "Kírie Iisoũ Hristé, Iie Theoũ, sóson mé, tòn ámartolón" = "Domine Iesus Christus, Filius Dei, propitius esto mihi, peccatori"). La "Prière pure" (ou la "Prière du coeur") et ses variantes (dérivées du Psaume 50:12, mais aussi de Lc.18:13) cherchent la Lumière Divine (assimilée avec la Lumière du Mont Tabor, où eut lieu la transfiguration du CHRIST), par les voies d'une concentration totale, contrôlant aussi les rhytmes biologiques (dans la synchronisation pouls/respiration/vers). Dans les moments de la révélation, les énergies (lumières) divines sont analogues aux rayons du soleil (par exemple, le charisme et les autres dons spirituels extraordinaires octroyés transitoirement par l'Esprit-Saint à des groupes ou à des individus en vue du bien général de l'Eglise chrétienne).

Références: Syméon le Nouveau Théologien, "Chapitres théologiques, gnostiques et pratiques", "Catéchèses", 3 vol.; "Traités théologiques et éthiques", 2 vol.; "Hymnes", 3 vol., Paris, Les Editions du Cerf, 1957-71).

Motto:

"<<Non habeamus hic manentem civitatem >> - notre demeure définitive ne se trouve pas sur cette terre. Et, pour que nous ne l'oubliions pas, cette vérité apparaît parfois crûment à l'heure de la mort: incompréhension, pérsecution, mépris...
Et toujours la solitude, parce que, même si nous sommes entourés d'affection, chacun est seul, tout seul à mourir.
Larguons donc toutes les amarres !
Préparons-nous constamment à ce passage, qui nous conduira à la présence éternelle de la Très Sainte Trinité."

JOSEMARIÁ ESCRIVÁ DE BALAGUER - "Sillon"

(Ed. De Boog, Bruxelles/1987 - page 248)

Durata: ~10'

"ΕΠΙΚΑΛΕΙΤΑΙ" ["ΕΡΙΚΑLΕΙΤΑΙ"]

Serban Nichifor (1994)

(Invocation au Saint-Esprit, de notre Père Saint Syméon)

Sempre Misterioso, Estatico, ma Scorrevole (♩~ 80)

(Start ♫)*) (~3'20")

Texte α

pp mormorando dolce

I. [INVOCATIO]

Recitatrice*) (♫) -ad lib.-

Flauto piccolo

Oboe

Clarinetto in Sib

Violino

Viola

Pizz.

pp ritmico

Violoncello

Contrabbasso

Pianoforte [ossia Electric Piano Synthesizer)]

(quasi Arpa) (l.v.)

pp lontano e semplice

Ped ------ * Ped ------ * Ped ------ *

simile

Percussione

PHo (l.v.) C-nelli

pp possibile, come eco

[lento, rubato, sempre poco a poco accelerando → durata: ~3'20"]

Rc. (♫)

Fl. picc.

Ob.

pp cantabile

Cl. (Sib)

Vn.

pp dolcissimo

Vl.

Vc.

Pizz.

pp ritmico

simile

Cb.

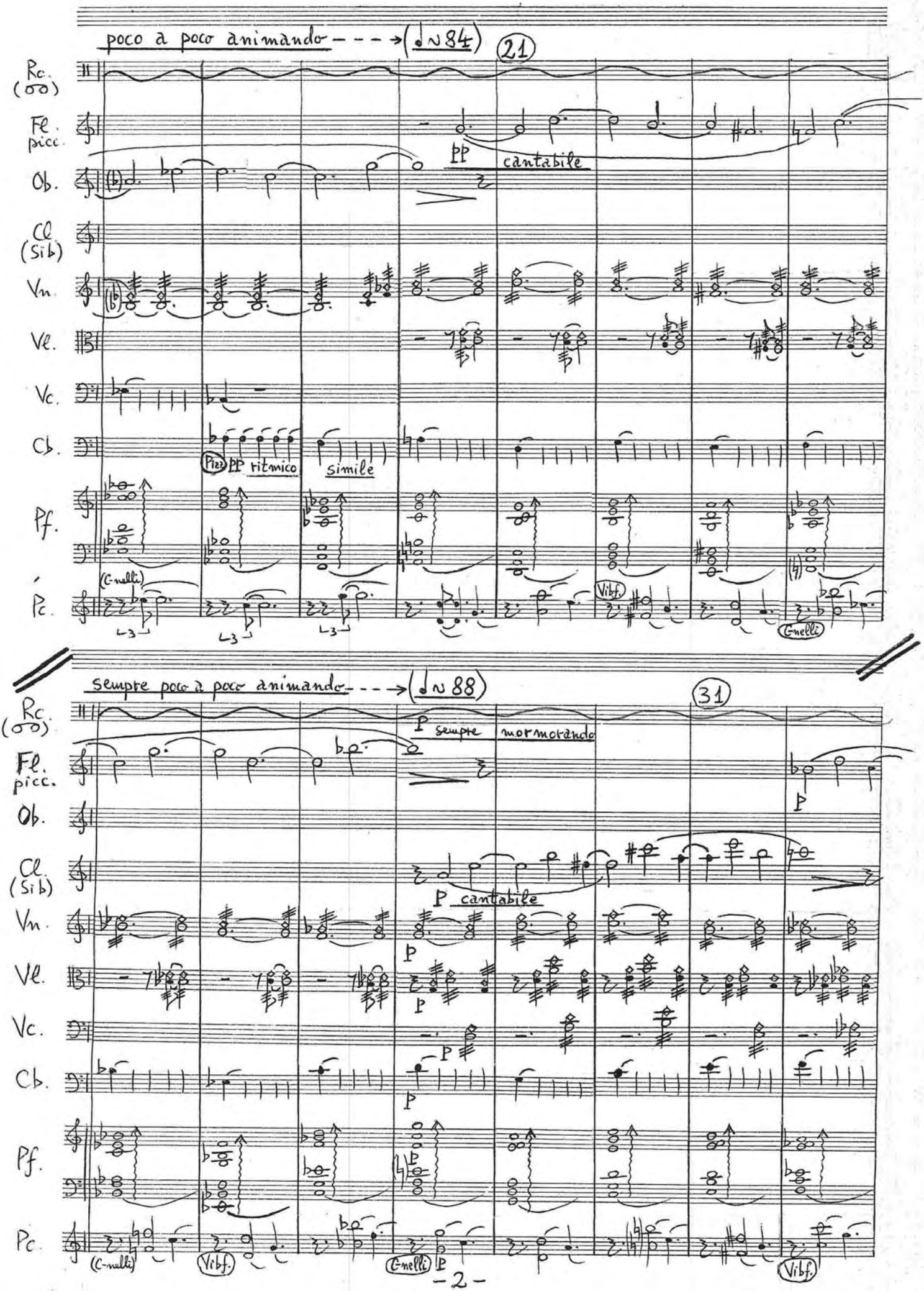
Pf.

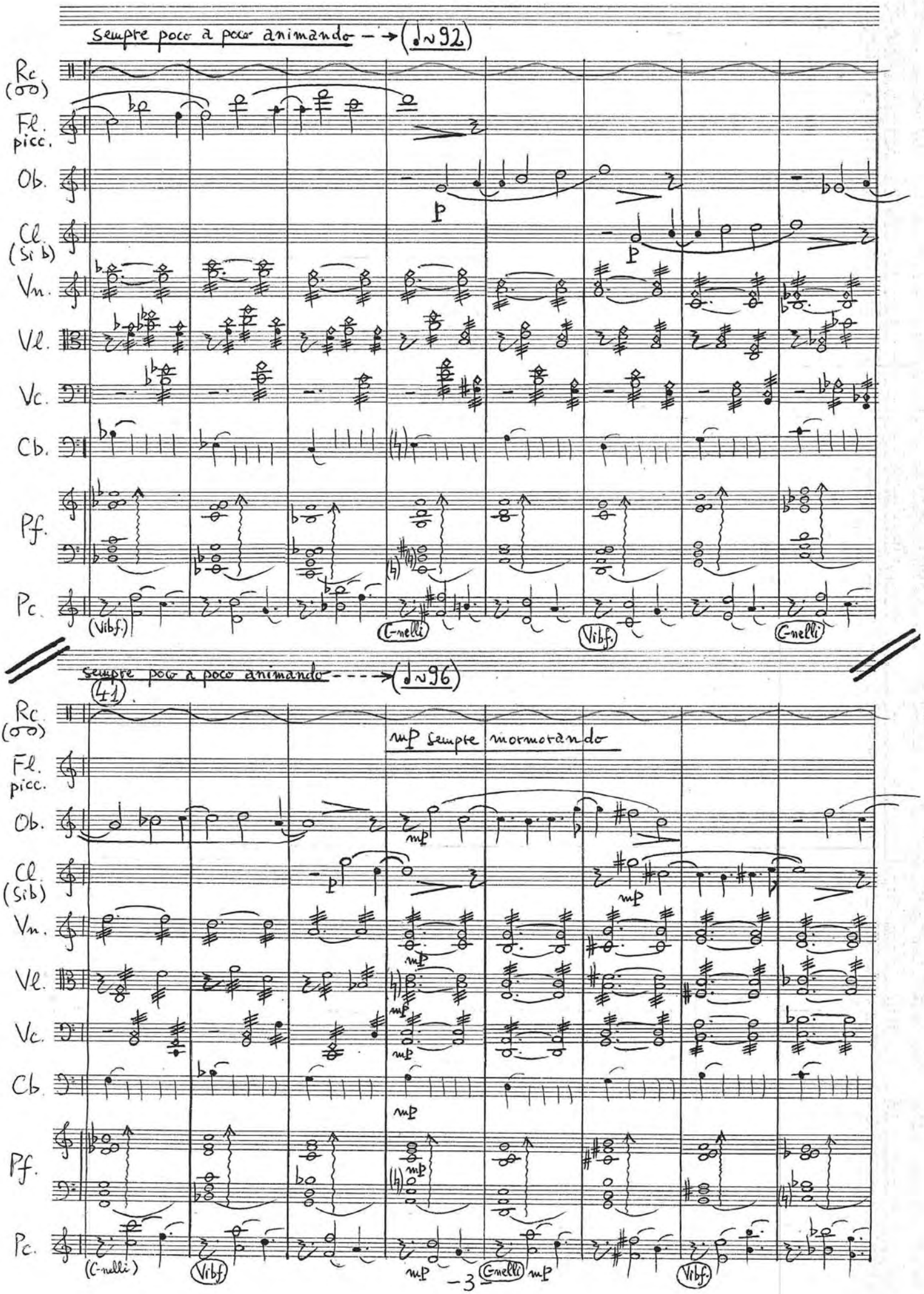
(loco)

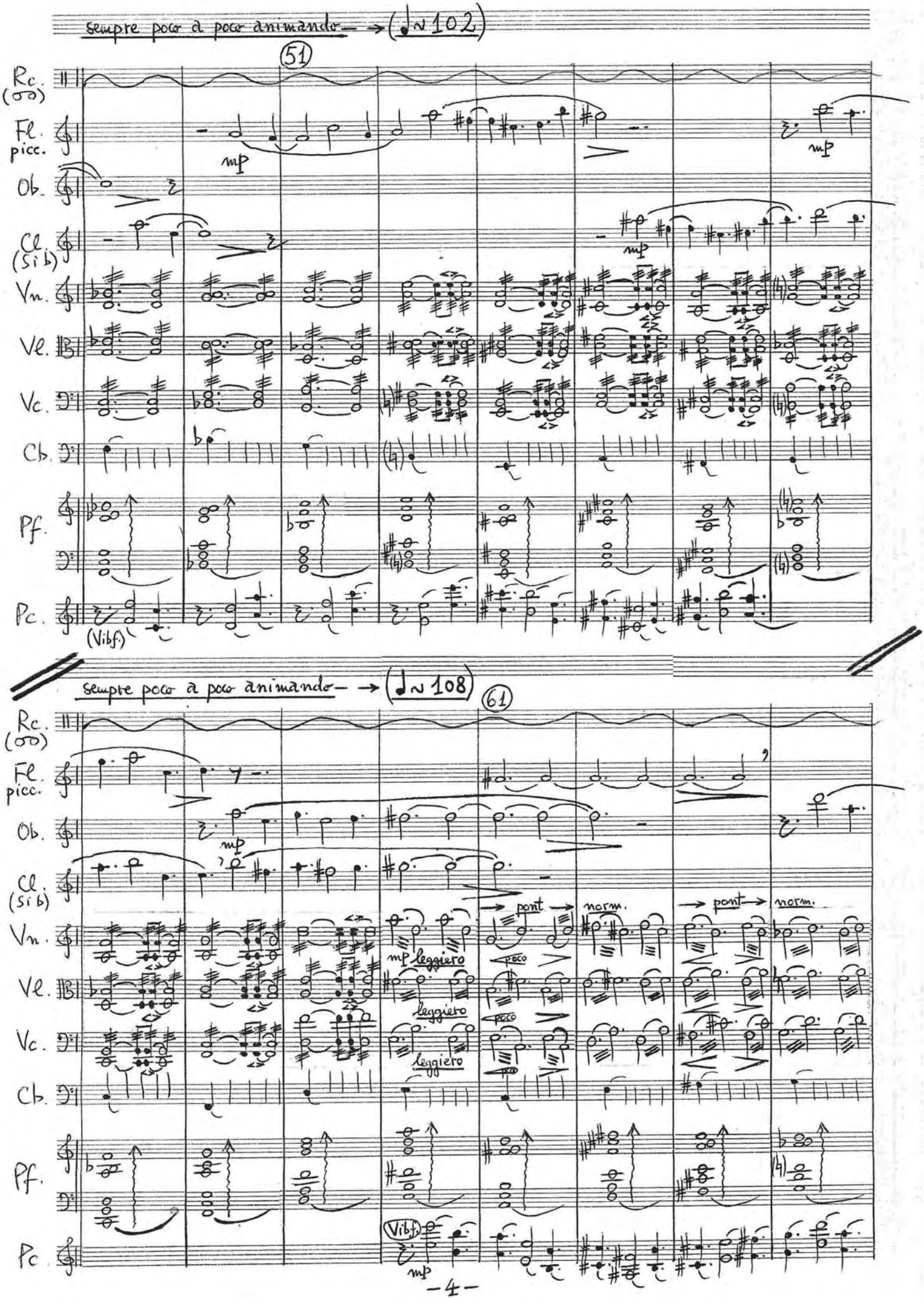
Pc.

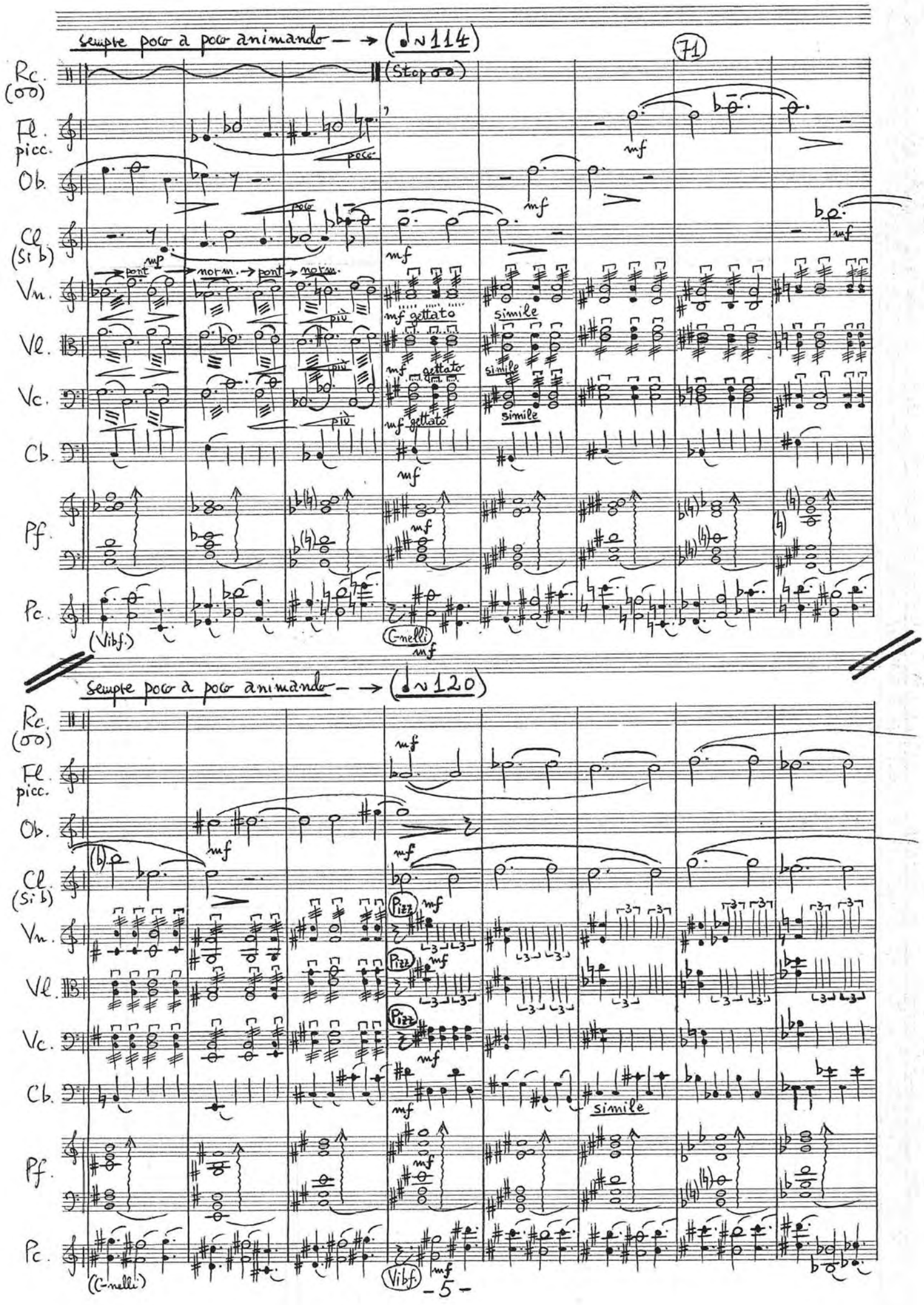
(C-nelli)

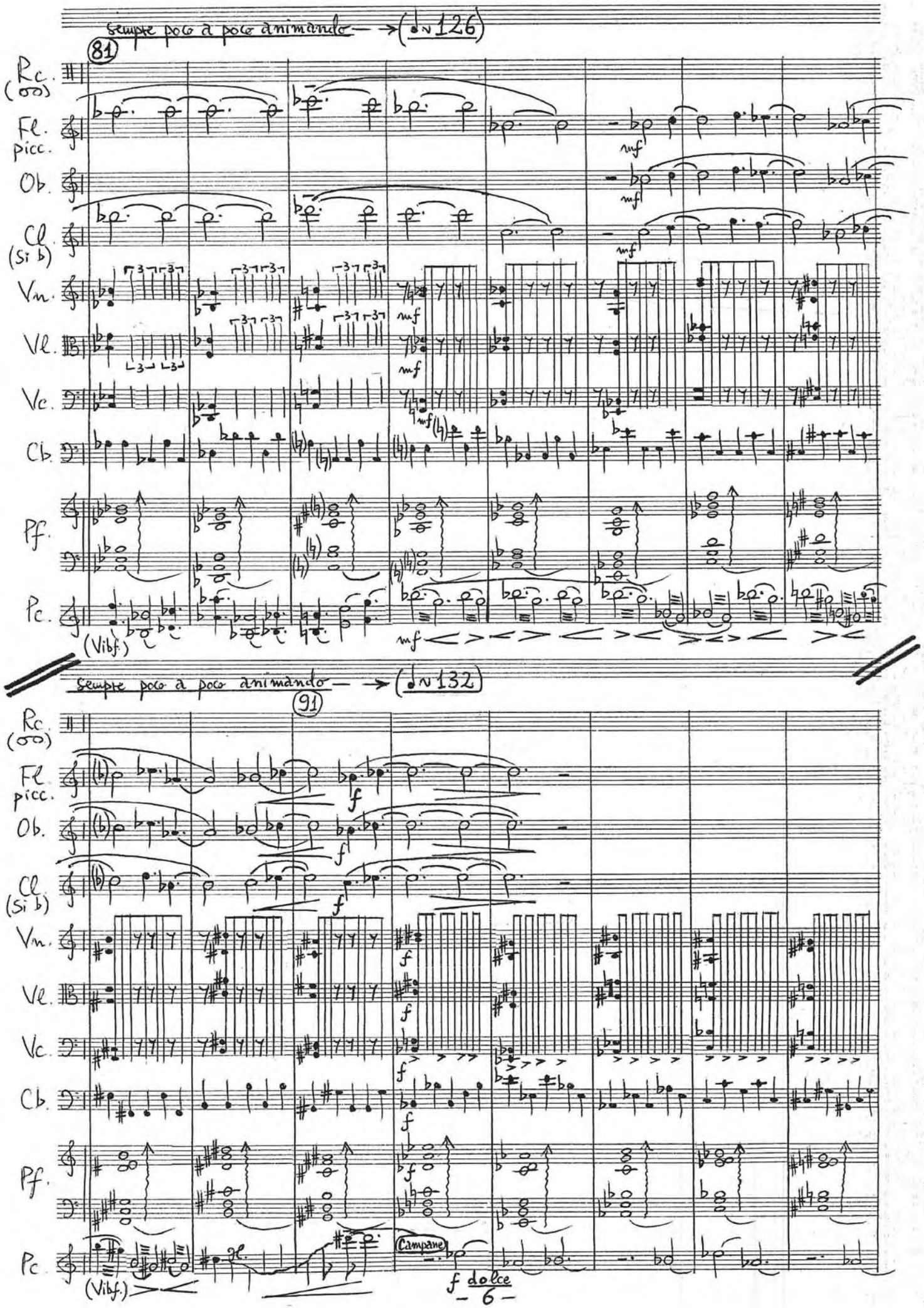
*) voir page II

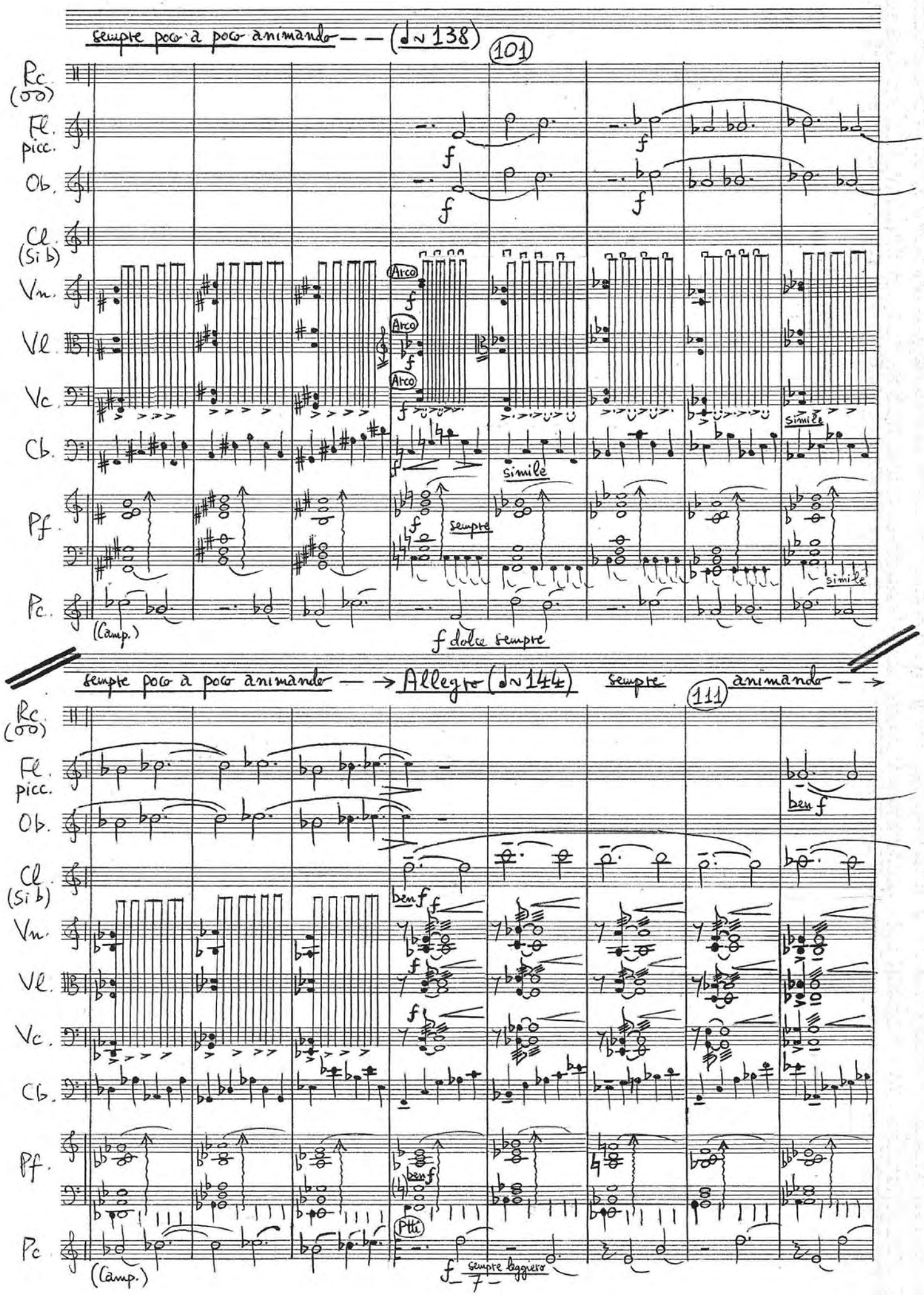

poco a poco animando - - - → (♩≈84)
21
Rc. (oo)
Fl. picc.
Ob.
Cl. (Sib)
Vn.
Vle.
Vc.
Cb.
Pf.
Pc.
PP cantabile
Pizz. PP ritmico
simile
(C-nelli)
Vibf.
C-nelli
sempre poco a poco animando - - - → (♩≈88)
31
P sempre mormorando
P cantabile
(C-nelli)
Vibf.
C-nelli
P
Vibf.

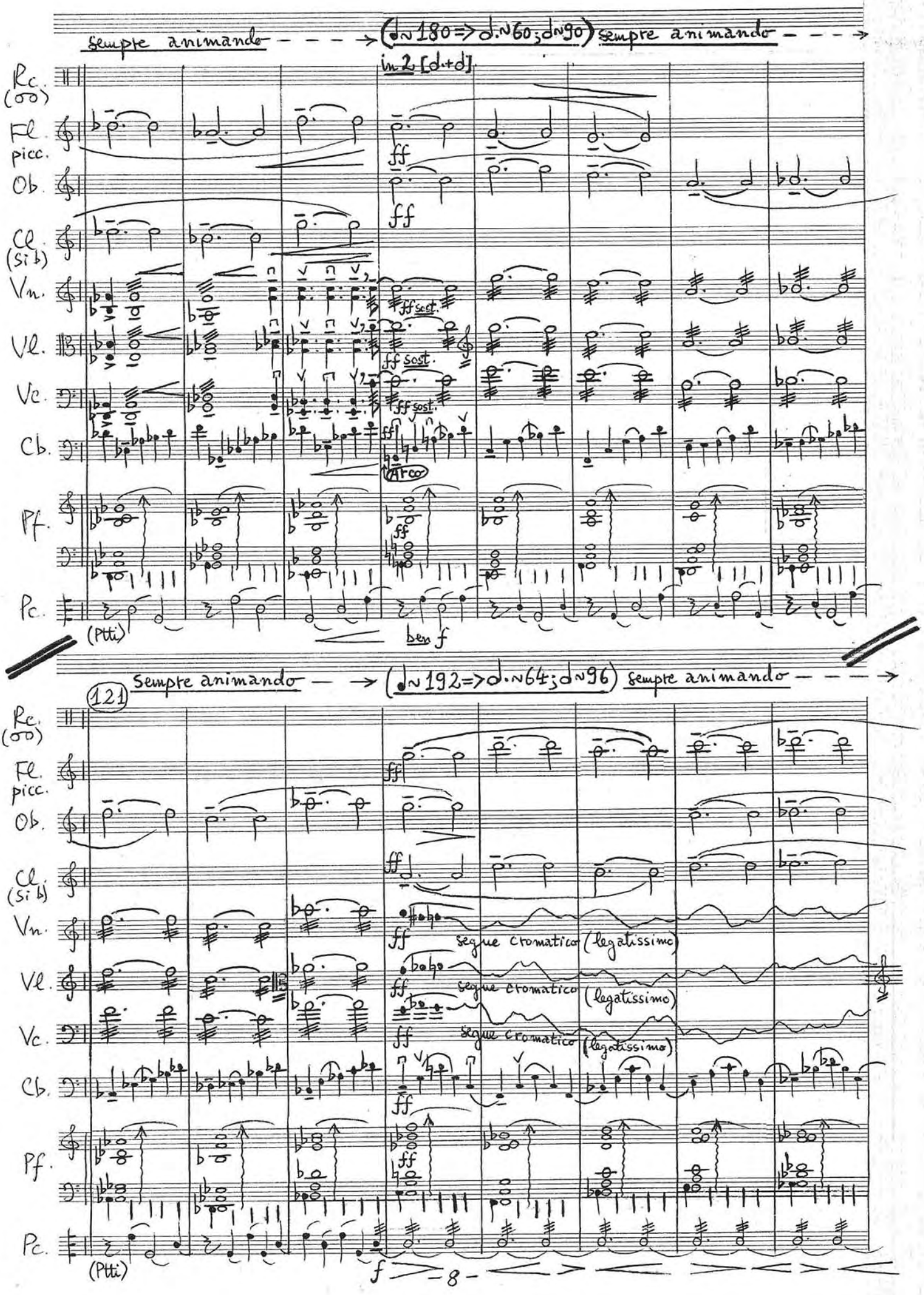

Sempre poco a poco animando → (♩≈92)
Rc (oo)
Fl. picc.
Ob.
Cl. (Si b)
Vn.
Vl.
Vc.
Cb.
Pf.
Pc.
p
(Vibf.)
C-nelli
Vibf.
C-nelli
Sempre poco a poco animando (41) (♩≈96)
mp sempre mormorando
mp
(C-nelli)
Vibf
C-nelli
Vibf.
-3-

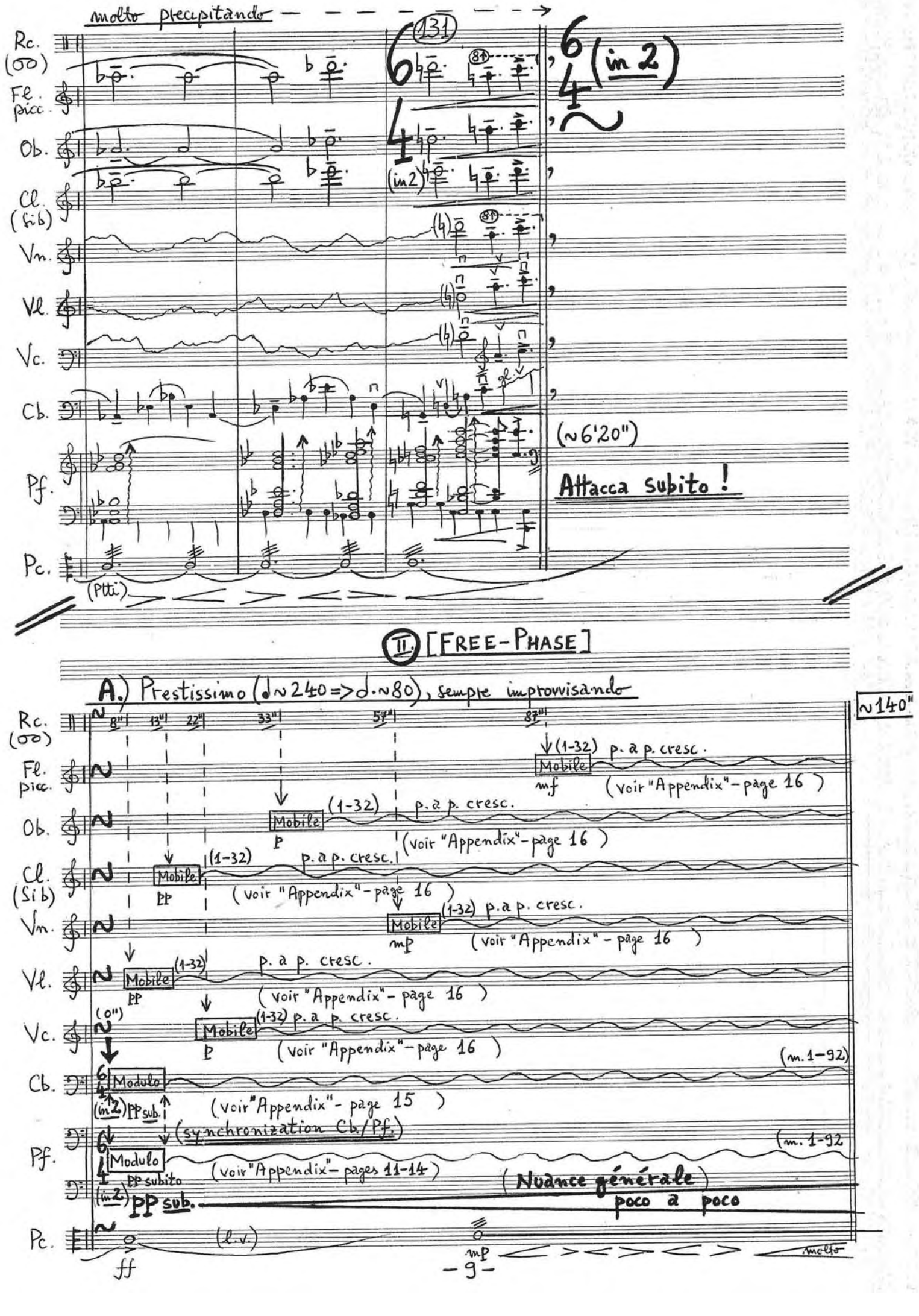

sempre poco a poco animando → (♩≈102)
51
Rc. (oo)
Fl. picc.
mp
Ob.
Cl. (Si b)
Vn.
Vle.
Vc.
Cb.
Pf.
Pc.
(Vibf.)
sempre poco a poco animando → (♩≈108)
61
pont →
norm.
mp leggiero
poco
Vibf.
mp

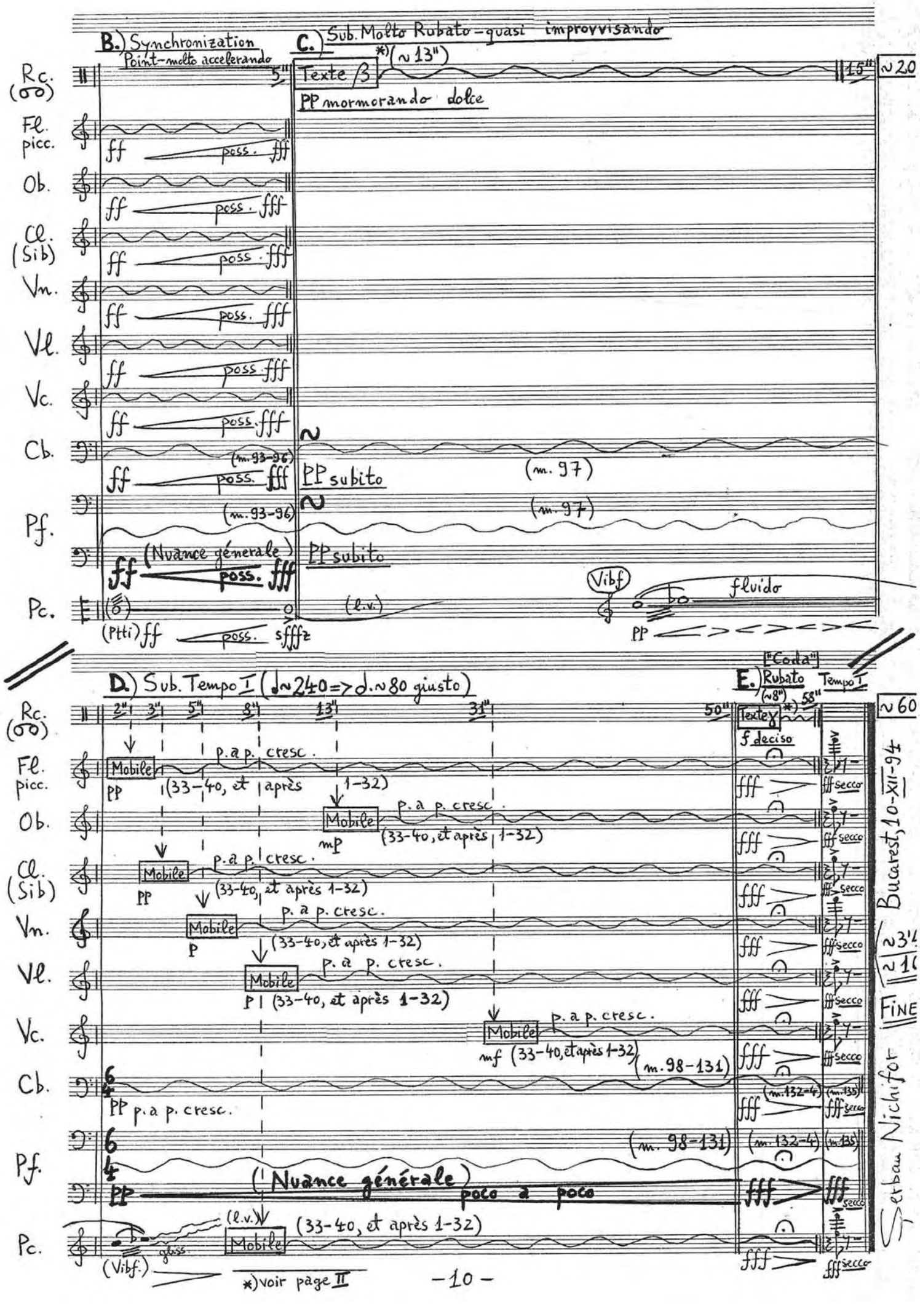

sempre poco a poco animando → (♩≈114)
71
Rc. (oo)
(Stop oo)
Fl. picc.
Ob.
Cl. (Si b)
Vn.
Vl.
Vc.
Cb.
Pf.
Pc.
mf
poco
pont
norm.
più
mf gettato
simile
(Vibf.)
C-nelli
sempre poco a poco animando → (♩≈120)
Pizz
(C-nelli)
Vibf.
-5-


sempre poco a poco animando → (♩=126)
81
Rc. (oo)
Fl. picc.
Ob.
Cl. (si b)
Vn.
Vl.
Vc.
Cb.
Pf.
Pc.
(Vibf)
mf
sempre poco a poco animando → (♩=132)
91
f
Campane
f dolce


sempre poco a poco animando (♩≈138)
101
Rc. (oo)
Fl. picc.
Ob.
Cl. (Si b)
Vn.
Vl.
Vc.
Cb.
Pf.
Pc.
Arco
simile
sempre
(Camp.)
f dolce sempre
sempre poco a poco animando → Allegro (♩≈144)
sempre
111
animando →
ben f
Ptti
sempre leggiero

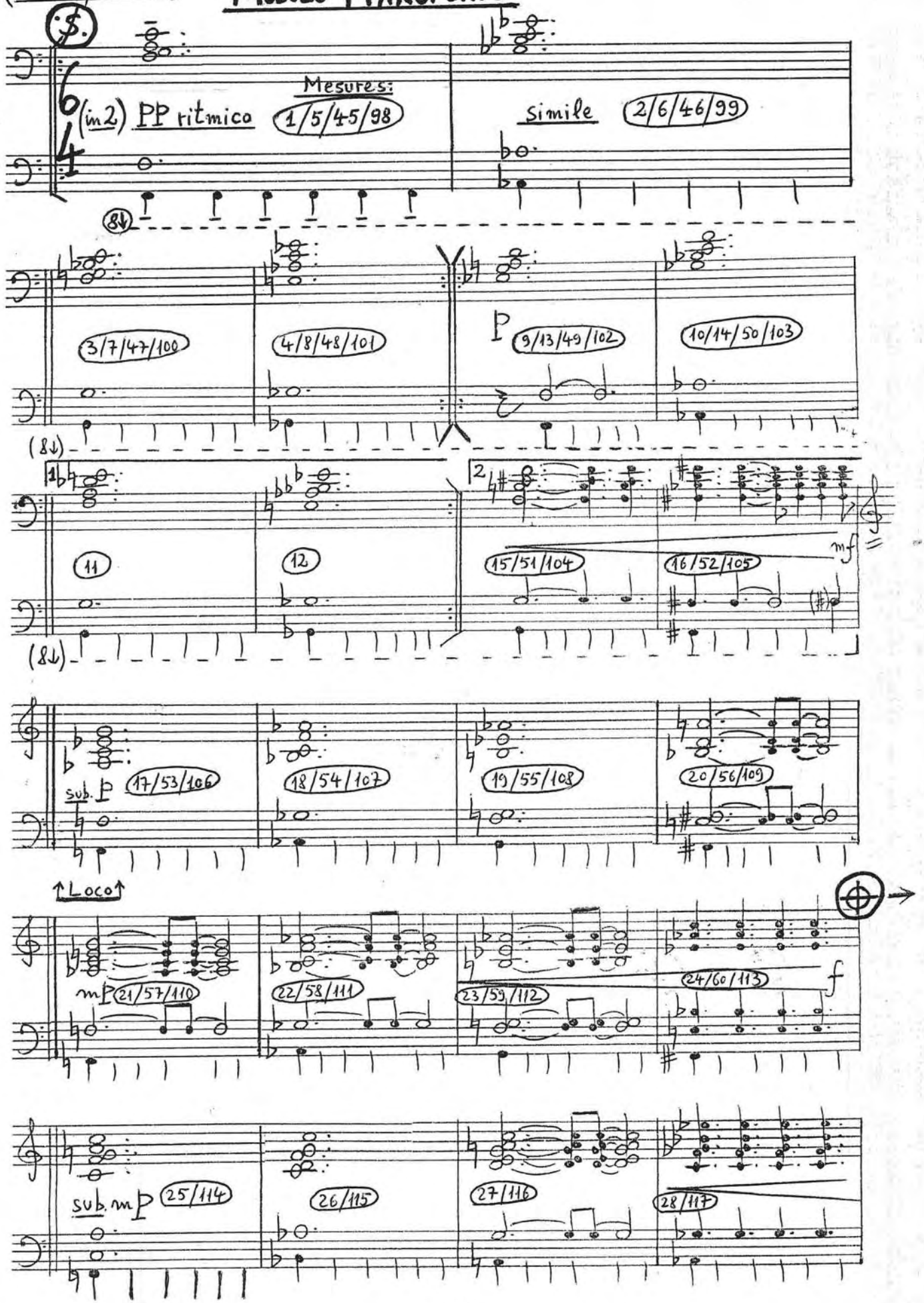

sempre animando
(♩.=180 => ♩.=60; ♩=90)
sempre animando
in 2 [♩.+♩]
Rc. (oo)
Fl. picc.
Ob.
Cl. (Si b)
Vn.
Vl.
Vc.
Cb.
Pf.
Pc.
ff sost.
Arco
(Ptti)
ben f
121
sempre animando
(♩=192 => ♩.=64; ♩=96)
sempre animando
segue cromatico (legatissimo)
f
-8-

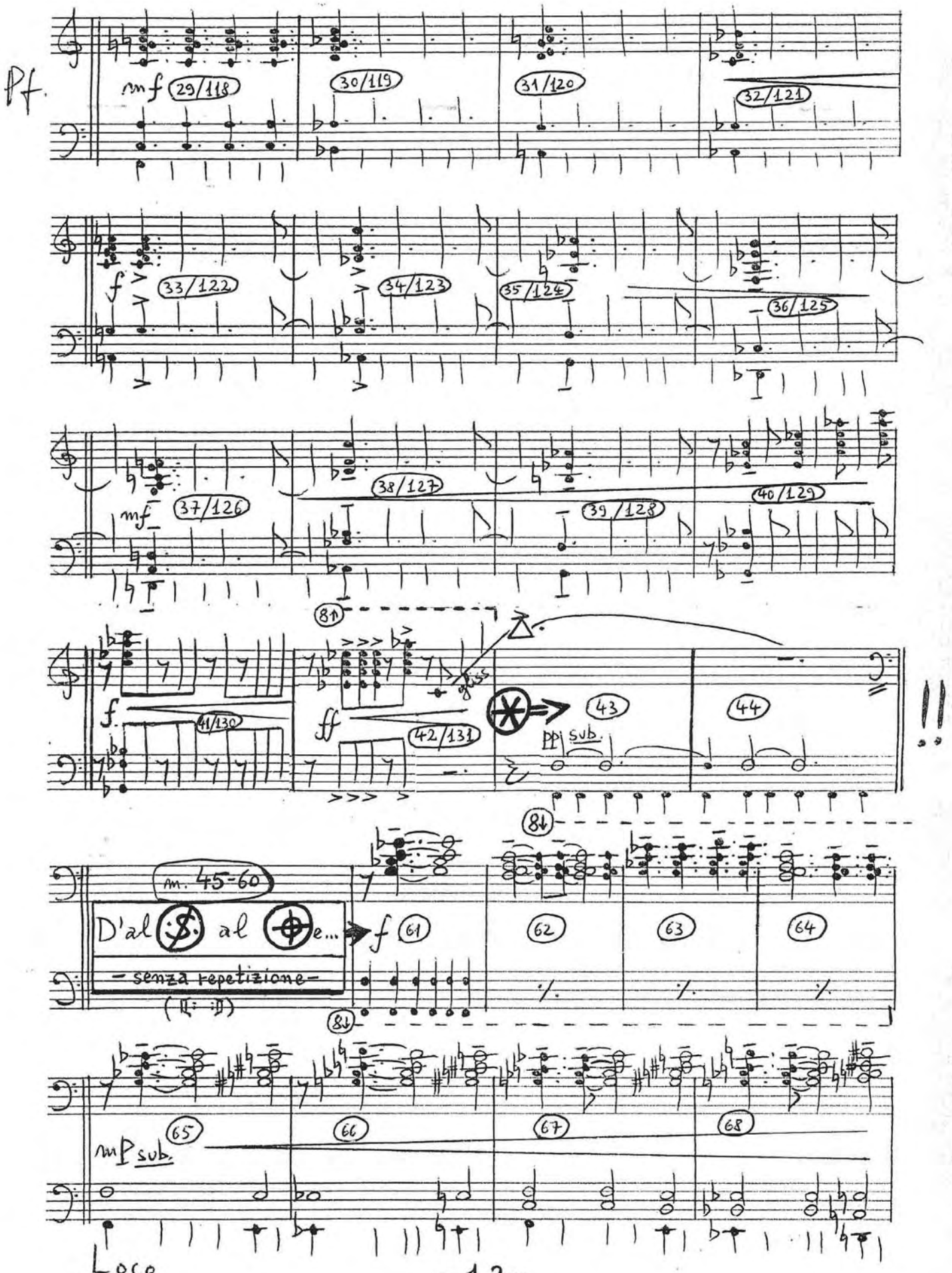

molto precipitando
(131)
(in 2)
Rc. (oo)
Fl. picc.
Ob.
Cl. (Sib)
Vn.
Vl.
Vc.
Cb.
Pf.
Pc.
(Ptti)
(~6'20")
Attacca subito !
II. [FREE-PHASE]
A.) Prestissimo (♩~240 => ♩.~80), sempre improvvisando
~140"
8" 13" 22" 33" 57" 87"
Mobile (1-32) p. a p. cresc.
(voir "Appendix" - page 16)
Modulo
(voir "Appendix" - page 15)
(synchronization Cb./Pf.)
(voir "Appendix" - pages 11-14)
(m. 1-92)
(Nuance générale)
poco a poco
(l.v.)
molto

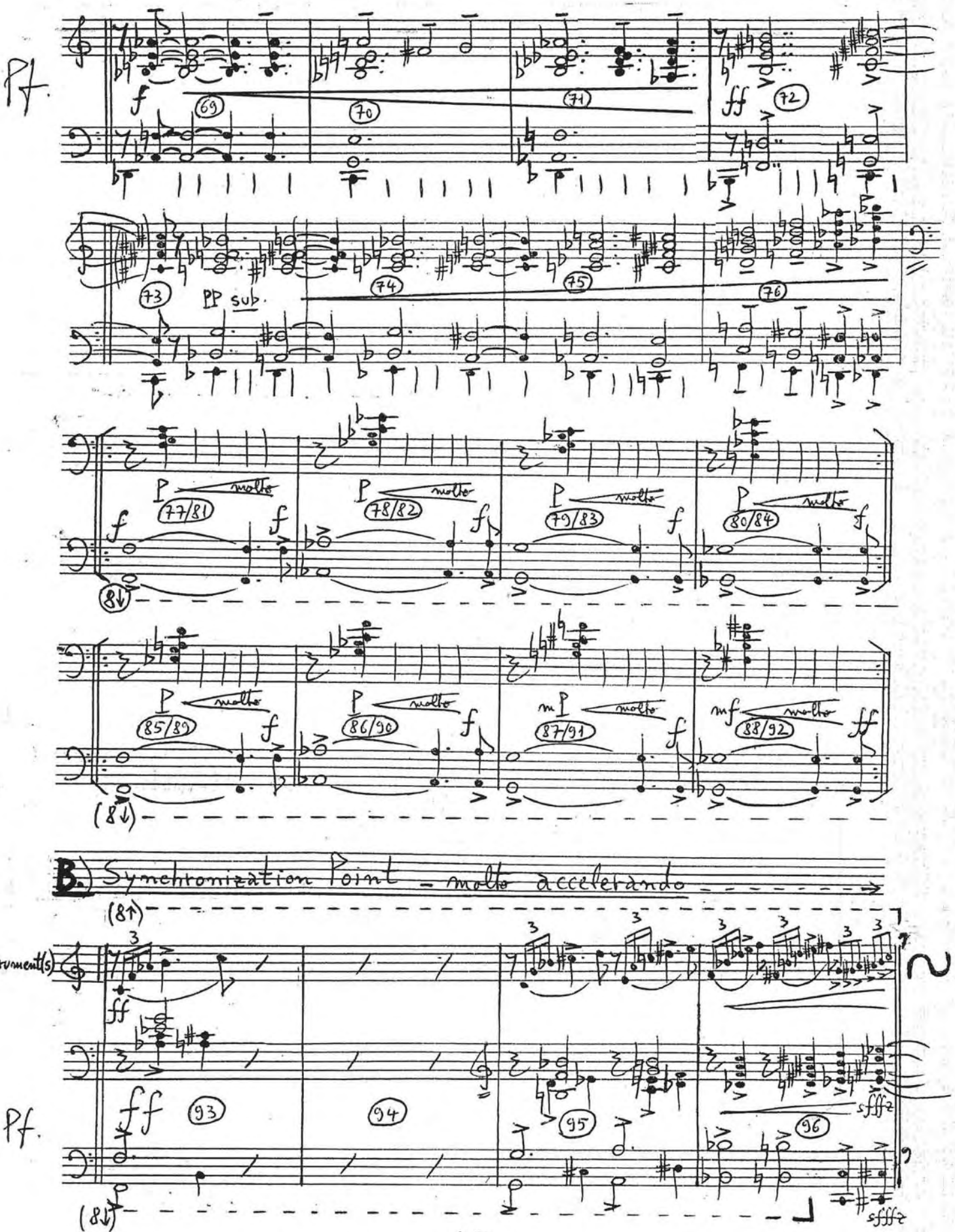

B.) Synchronization Point-molto accelerando
C.) Sub. Molto Rubato-quasi improvvisando
Texte β
PP mormorando dolce
Rc. (oo)
Fl. picc.
Ob.
Cl. (Sib)
Vn.
Vl.
Vc.
Cb.
Pf.
Pc.
ff poss. fff
PP subito
(m. 93-96)
(m. 97)
(Nuance générale)
Vibf
fluido
(l.v.)
(Ptti) ff poss. sffffz
PP
D.) Sub. Tempo I (♩≈240 => ♩.≈80 giusto)
E.) Rubato Tempo I
["Coda"]
Texte γ
f deciso
Mobile
p. a p. cresc.
(33-40, et après 1-32)
mP
P
mf
fff secco
(m. 98-131)
(m. 132-4)
(m. 135)
poco a poco
gliss.
(Vibf.)
*) voir page II
Bucarest, 10-XII-94
FINE
Esteban Nichifor

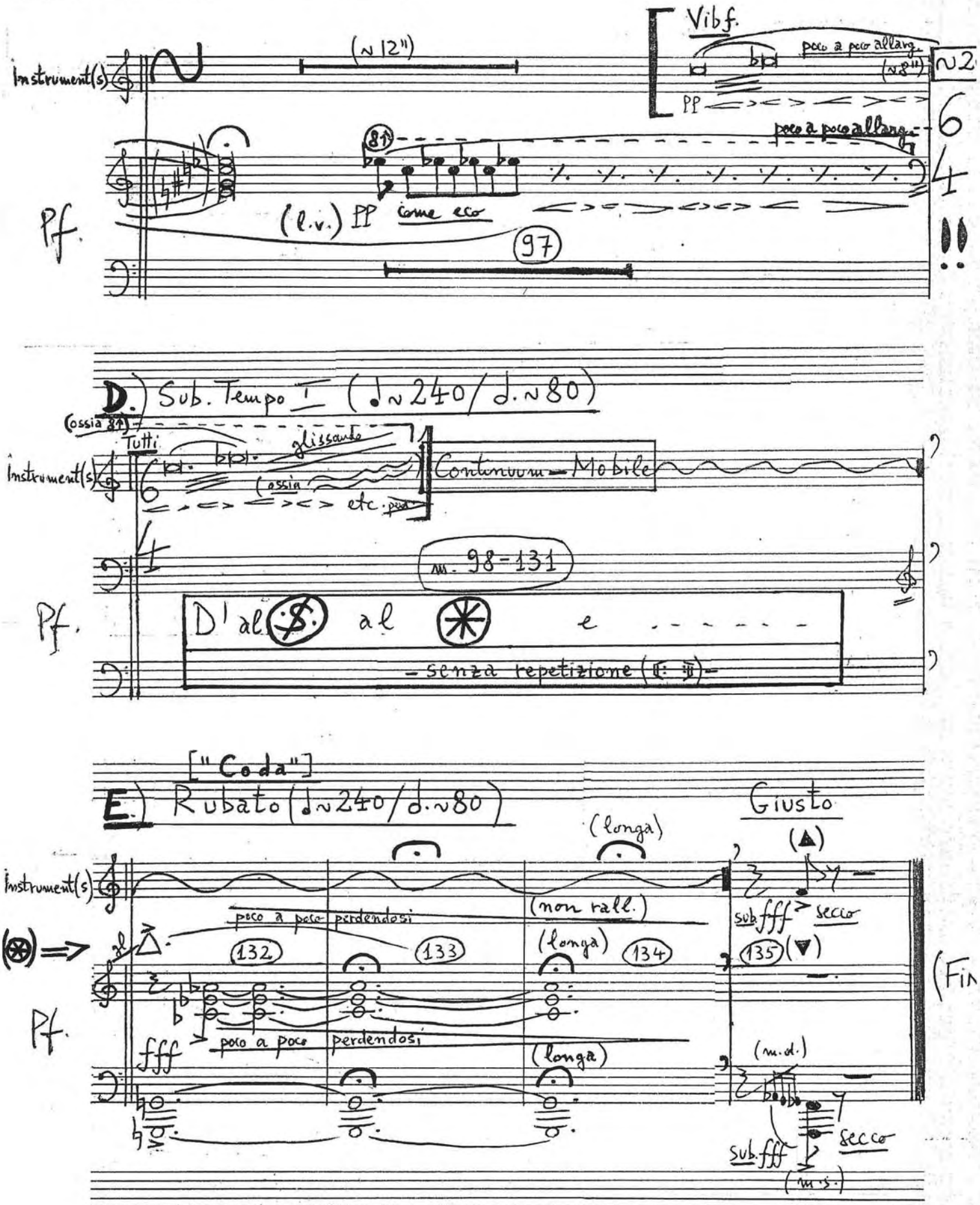
A.) Prestissimo
(♩=240/♩.=80)

APPENDIX
II.) FREE-PHASE
MODULO PIANOFORTE

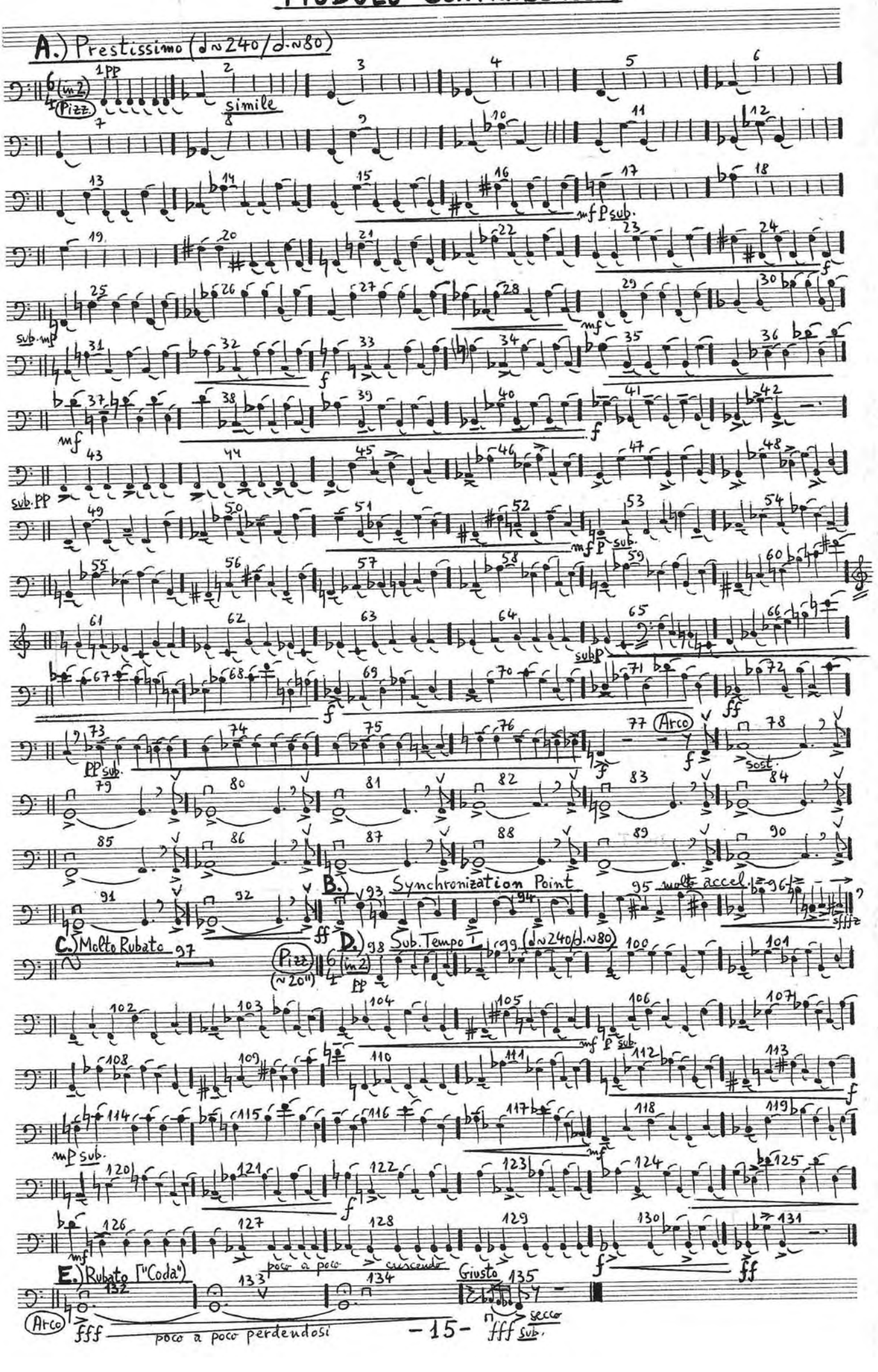



Pf.
mf
29/118
30/119
31/120
32/121
f
33/122
34/123
35/124
36/125
mf
37/126
38/127
39/128
40/129
8va
f
41/130
ff
42/131
43
44
pp sub.
!!
8va
m. 45-60
D'al 𝄋 al ⊕ e...
- senza repetizione -
(𝄆 : 𝄇)
f
61
62
63
64
8va
mp sub.
65
66
67
68
Loco


Pf.
f
69
70
71
ff
72
73
PP sub.
74
75
76
P molto
77/81
78/82
79/83
80/84
85/89
86/90
87/91
mP molto
mf molto
88/92
(8va)
B.) Synchronization Point – molto accelerando
(8va)
Instrument(s)
ff
93
94
95
96
sffz
(8va)


C.) Sub. Molto Rubato, quasi improvvisando
Instrument(s)
(~12")
Vibf.
poco a poco allarg.
(~8")
PP
poco a poco allarg.
(l.v.) PP come eco
Pf.
97
D.) Sub. Tempo I (♩~240/♩.~80)
(ossia 8↑)
Tutti
glissando
(ossia
etc.
Continuum-Mobile
m. 98-131
D' al S al * e
senza repetizione
["Coda"]
E.) Rubato (♩~240/♩.~80)
Giusto
(longa)
(non rall.)
poco a poco perdendosi
(longa)
132
133
134
135
sub. fff
secco
fff
poco a poco perdendosi
(longa)
(m.d.)
sub. fff
secco
(m.s.)
(Fin

MODULO CONTRABBASSO



MOBILE

→ Flauto piccolo
→ Oboe
→ Clarinetto in Sib (scritto in Do!)
→ Violino
→ Viola
→ Violoncello
→ Vibrafono

] Arco, Pizz., C.l.b. - ad libitum - (sul pont., sul tasto, normale)

] - Loco, 8↑, 8↓ - ad libitum
- Legato, Staccato - ad libitum
- Tempo Giusto! (♩≈240/d.≈80)

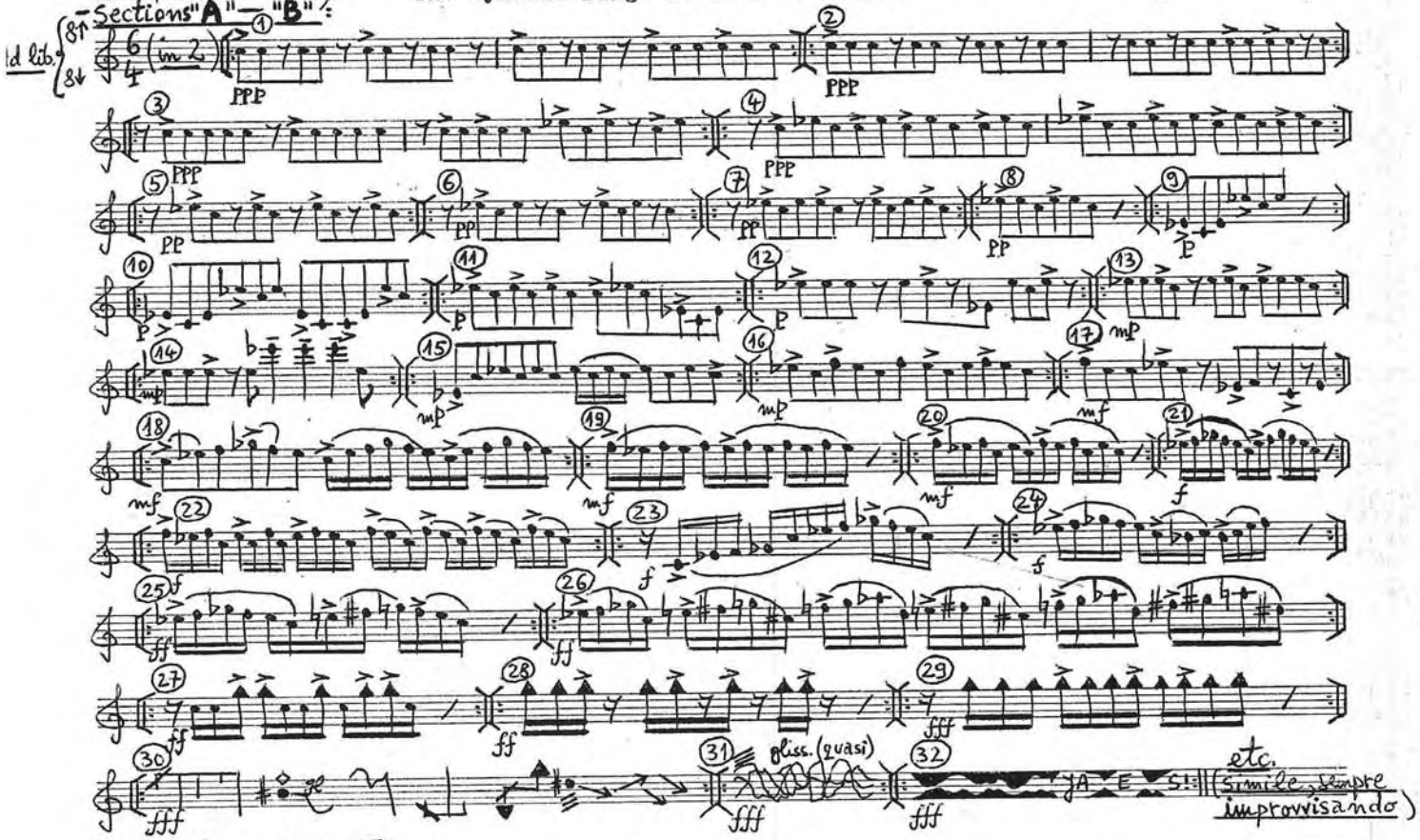
Tempo Giusto!

♩≈240 (d.≈80) (Quasi improvisando)

NB - the pulse must remain constant throughout. There is no specific order in which the material is to played. Fragments may be repeated or combined to form larger units, and longer lines may be fragmented. The dynamic range is from PP to FF.

- Sections "A" — "B":

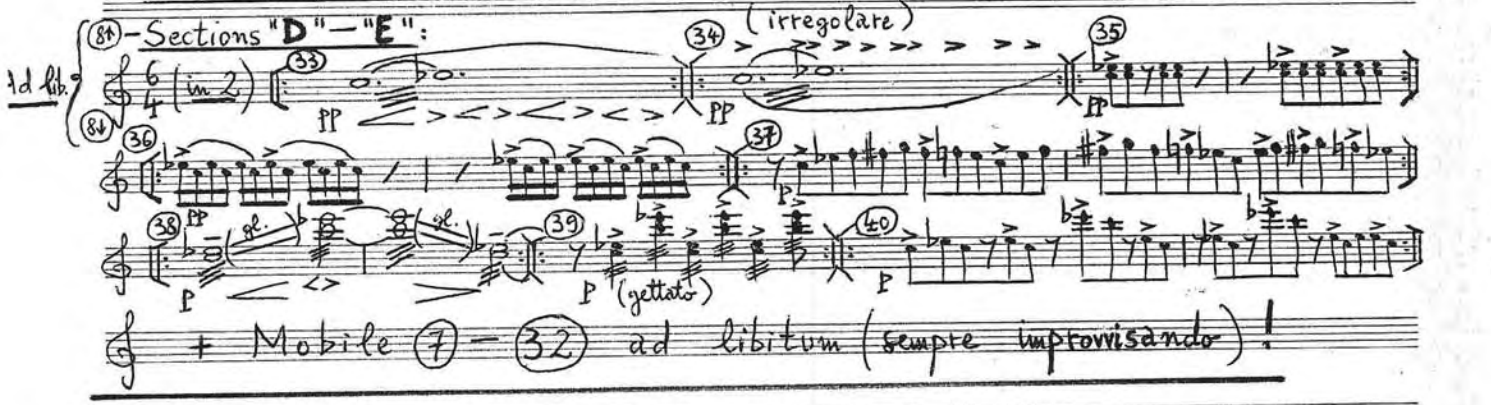
ad lib. 8↑ 8↓



- Section "C" - TACET

- Sections "D" — "E":

ad lib. 8↑ 8↓



+ Mobile (7) - (32) ad libitum (sempre improvvisando)!

Internationaler Kompositionswettbewerb für Celesta, Stuttgart-1994
"JOHANN LORENZ SCHIEDMAYER"

Durée: ca 10'10"

Serban Nichifor
(1994)

"IN CAELESTIBUS REGNIS"
- poème céleste pour 5 Célestas (Cel.V ossia Pf.elettrico) -

Motto:

"In caelestibus regnis
Sanctorum habitatio est, alleluia:
et in aeternum requies eorum, alleluia,
Euouae."
(Liber usualis; in II.Vesperis, 2 Ant.7.a)

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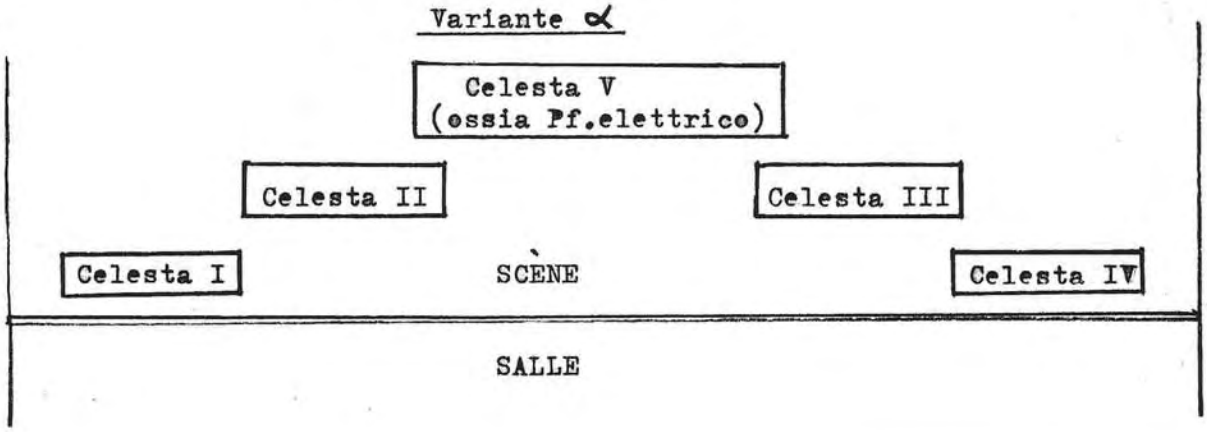
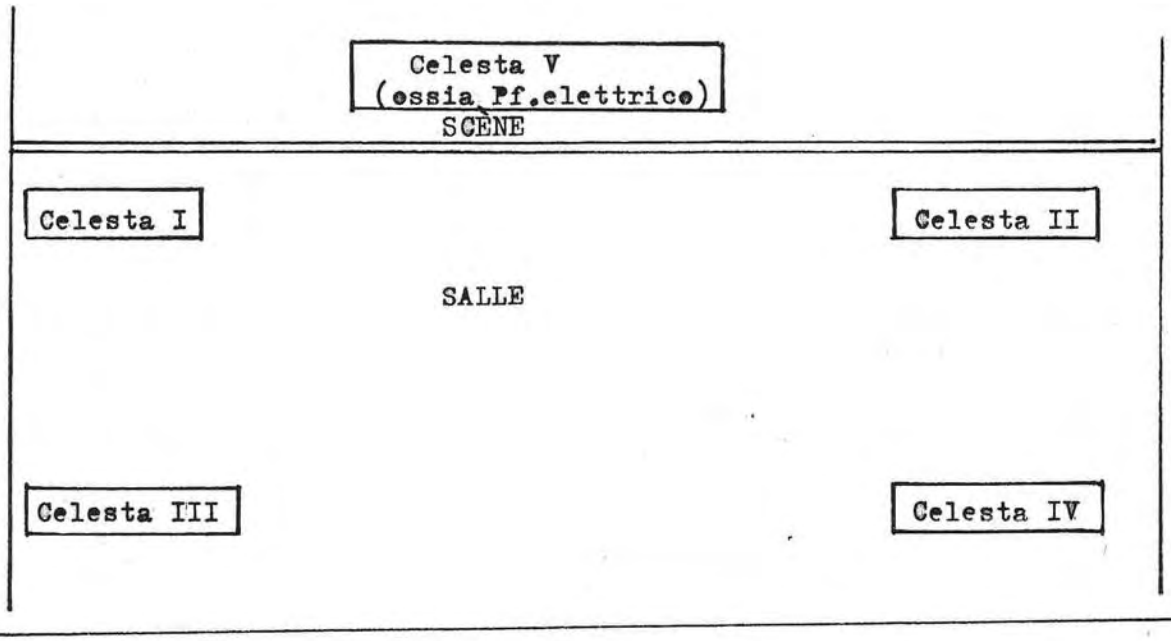
EMPLACEMENT DES CÉLESTAS

Variante ∝



Variante β



NOTA BENE

1.)- Le mouvement de cette musique est **RUBATO** (∼).
2.)- L'écriture est proportionelle (les durées sont déterminées par les distances graphiques, dans des cassettes temporelles mesurées - relativement - en secondes). La synchronisation (la verticalité) est, de même, assez relative, admettant une approximation au niveau d'une casstte temporelle.
3.)- Les accidents m'altérent que les sons qu'ils précédent.
4.)- ou = module, fragment mélodique qui se répète jusqu'à l'épuisement du temps indiqué par la ligne ondulatoire.
5.)- La notation est semi-transpositoire (8↑) pour les Célestas et non-transpositoire (Loco) pour le Piano électrique - si l'on utilise.

× ——— ×

Durée: ca. 10'10"

IN CAELESTIBUS REGNIS

Serban Nichifor

-poème céleste-

("Musica Caelestis I")

Motto:
"In caelestibus regnis Sanctorum habitatio est, alleluia: et in aeternum requis eorum, alleluia. Euouae."
[Vesperis]

Sempre Lontano e Rubato

(~15")

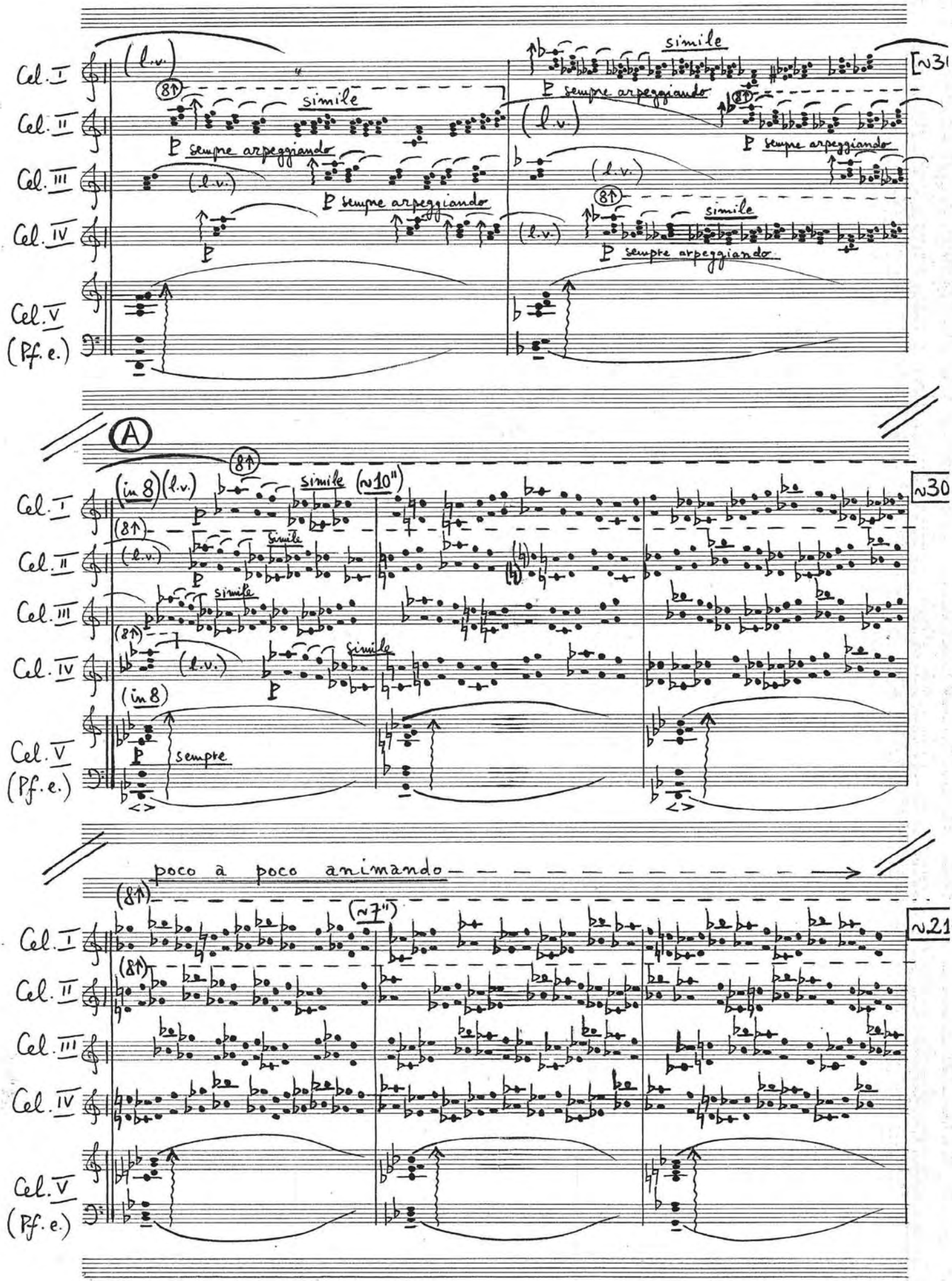
~30"

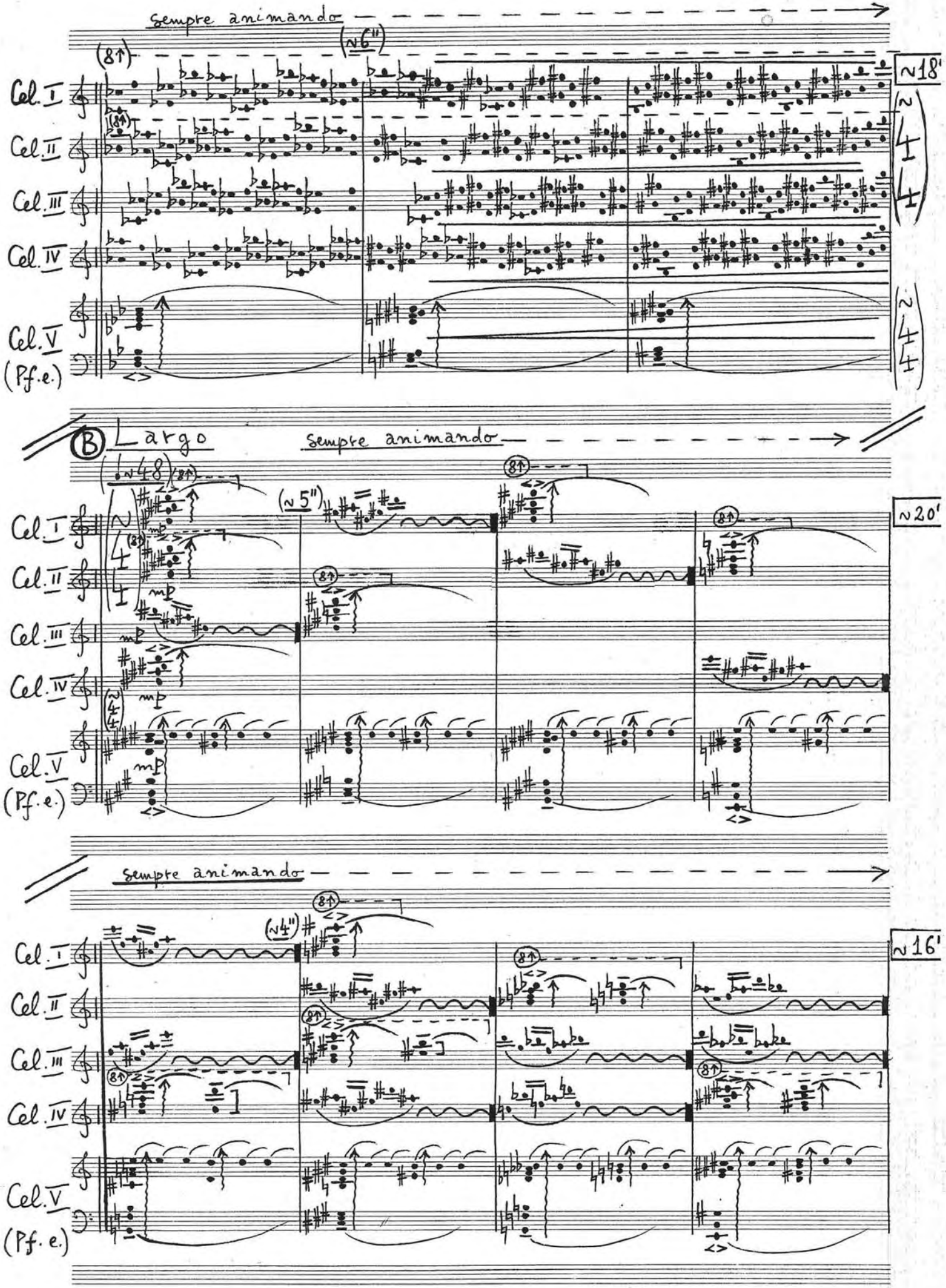
Cel. I *)
Cel. II *) (in 12) simile
P espressivo, in rilievo
(l.v.)
Cel. III *)
Cel. IV *)
8↑ simile
P espressivo, in rilievo
Cel. V *) [ossia Pianoforte elettrico-Loco]
sempre PP dolce
(l.v.)
sempre Ped. (l.v.)

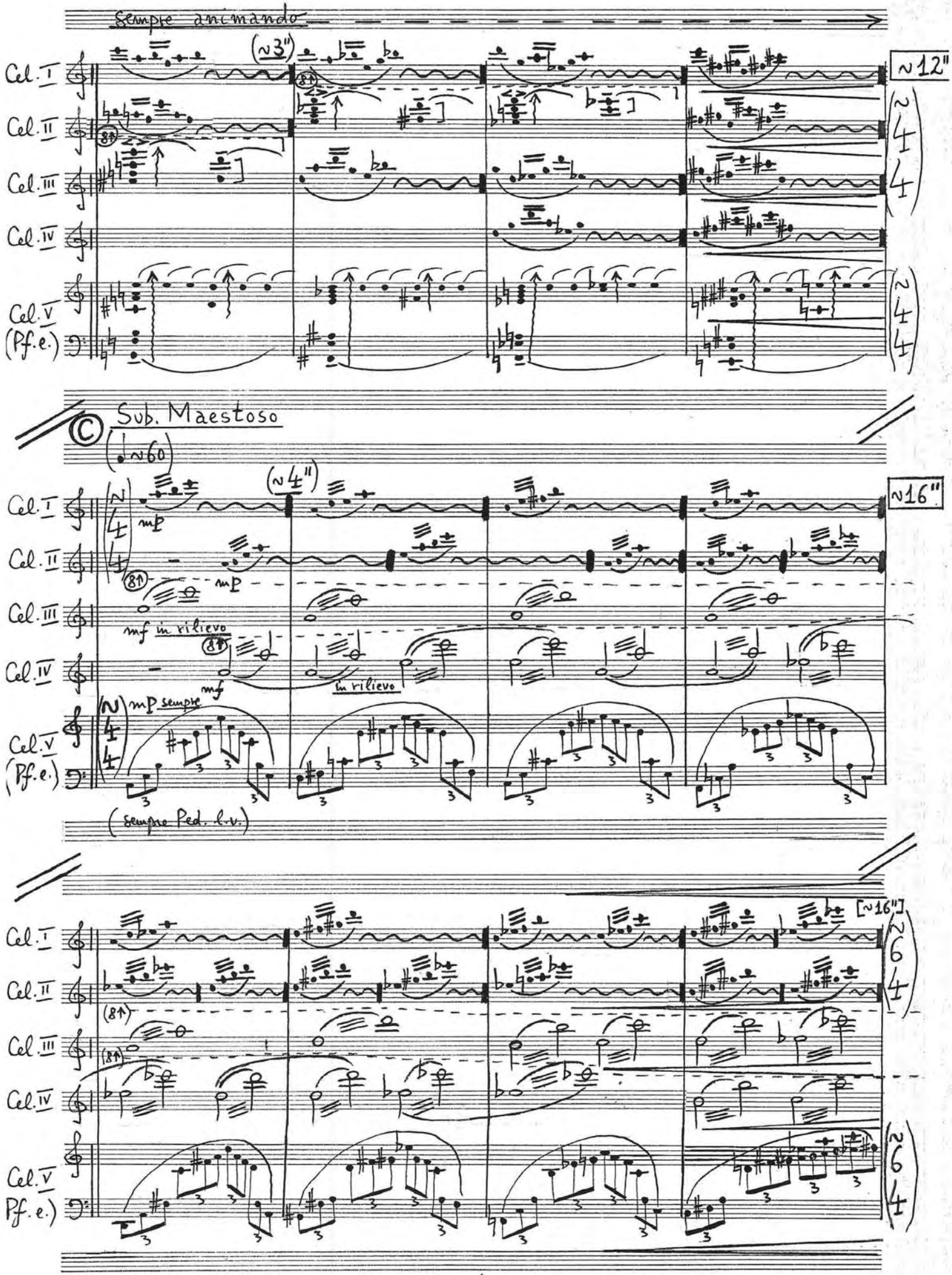
Cel. I simile
P
(l.v.)
[~30"]
Cel. II 8↑
P espressivo
(l.v.)
Cel. III 8↑ simile
P espressivo, in rilievo
Cel. IV (l.v.)
P
Cel. V (Pf.e.)

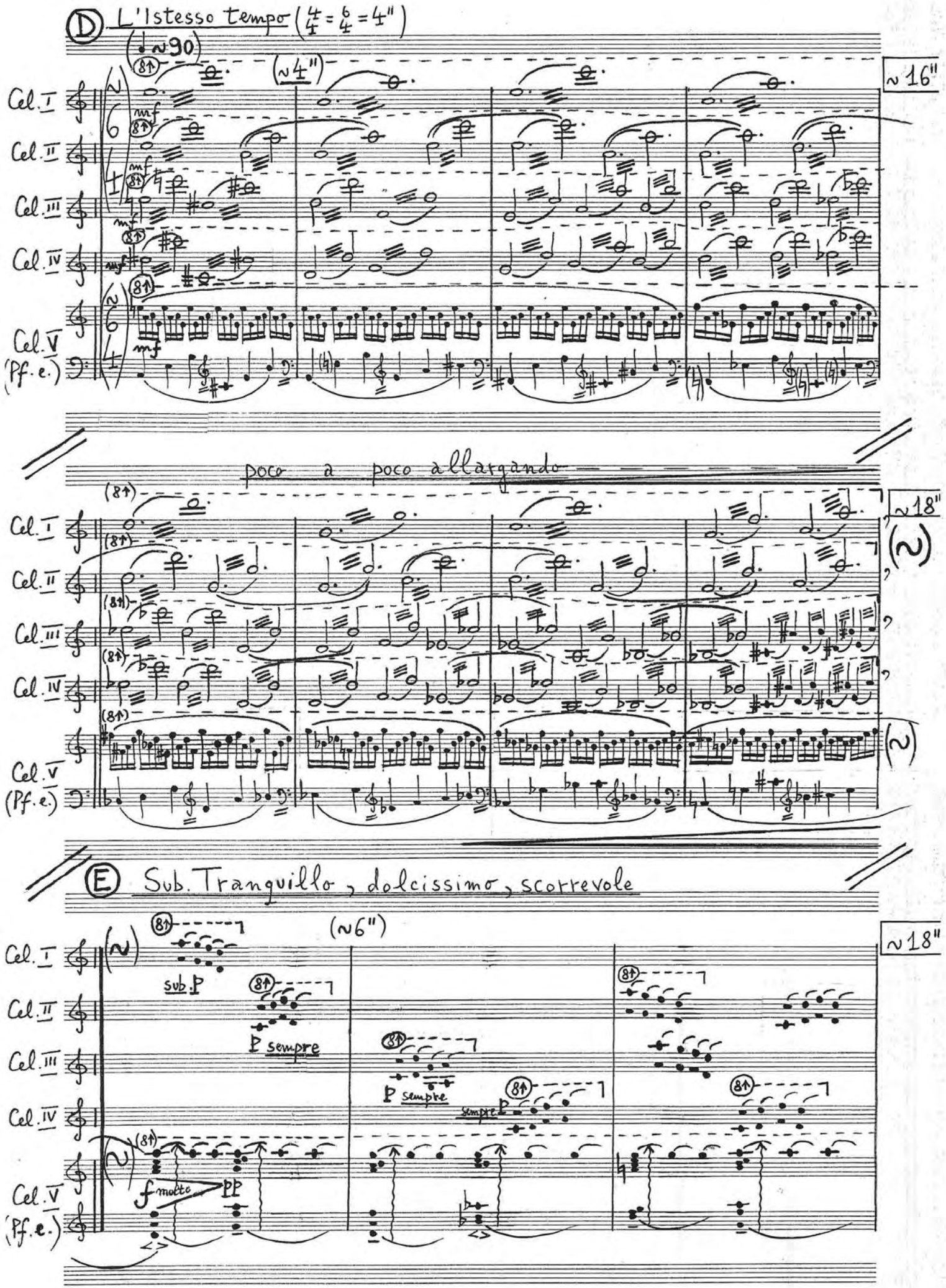
Cel. I 8↑ simile
P sempre arpeggiando
[~30"]
Cel. II 8↑
P sempre arpeggiando
(l.v.)
Cel. III (l.v.)
P sempre arpeggiando
Cel. IV (l.v.) simile
P sempre arpeggiando
(l.v.)
Cel. V (Pf.e.)
(4)
(4)

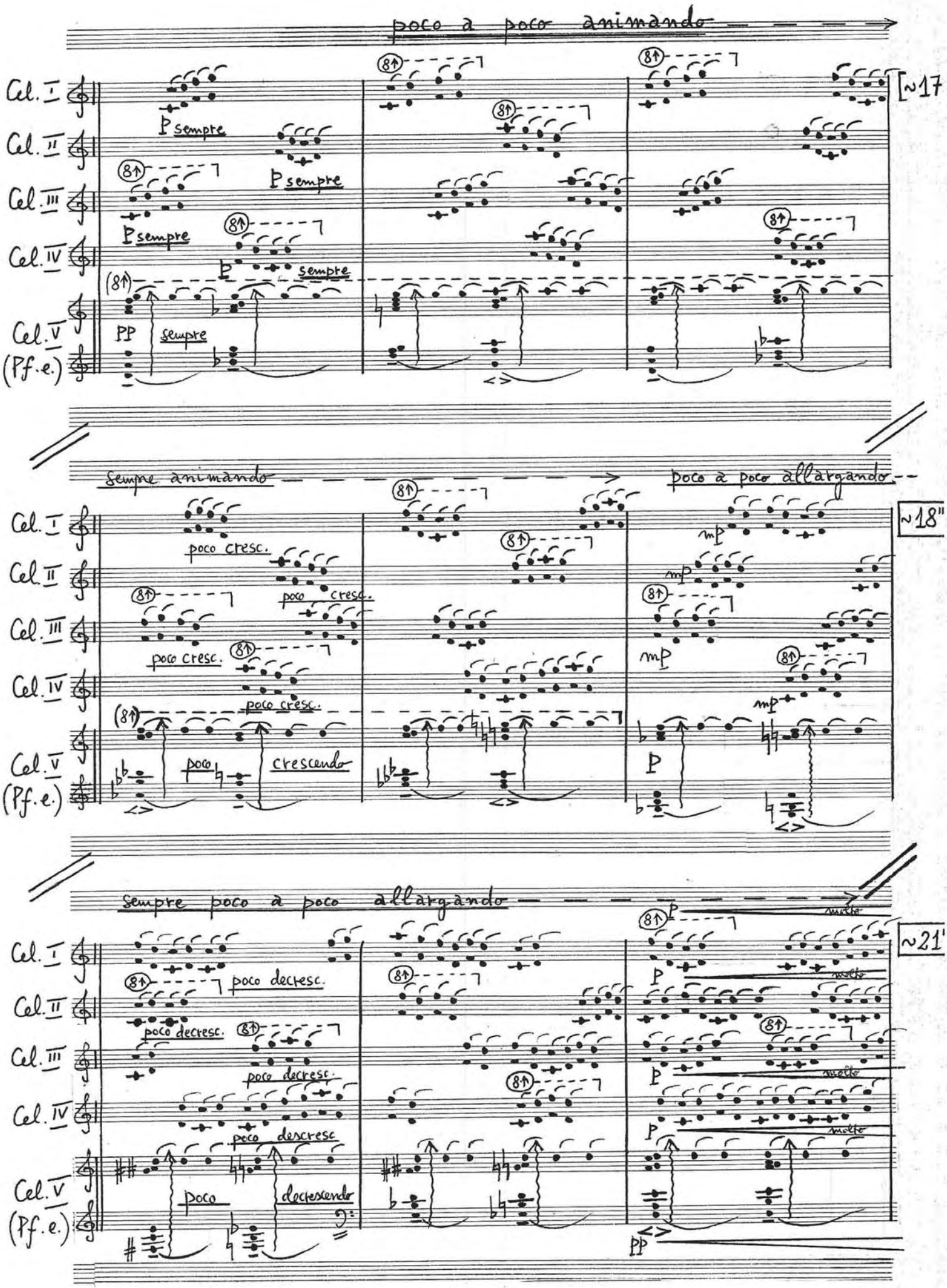
*)- Celesta-effetto 8↑; Pf. elettrico-Loco

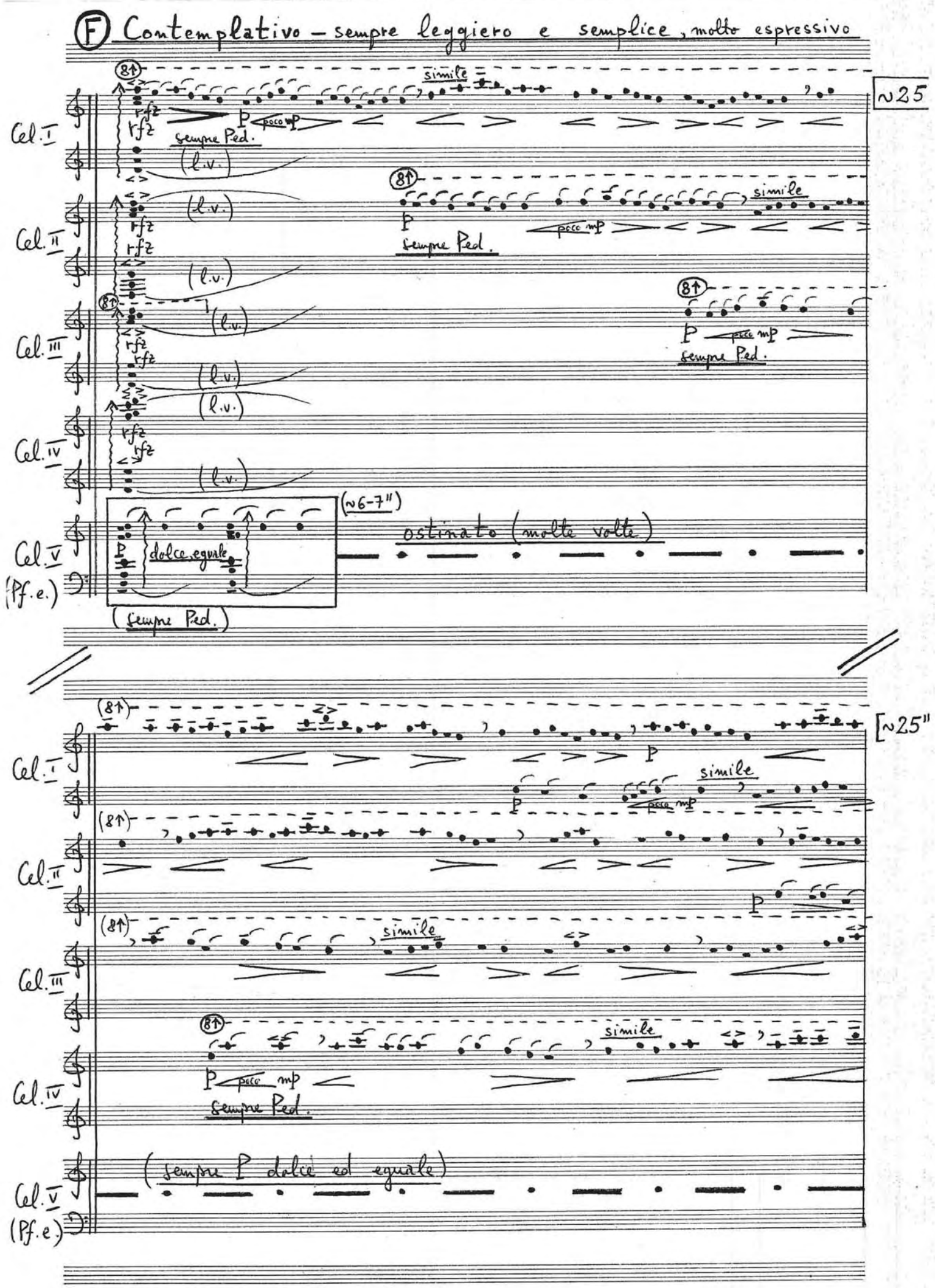

Cel. I
Cel. II
Cel. III
Cel. IV
Cel. V
(Pf. e.)
(l.v.)
8↑
simile
P sempre arpeggiando
A
(in 8)
(~10")
sempre
poco a poco animando
(~7")
~30
~21

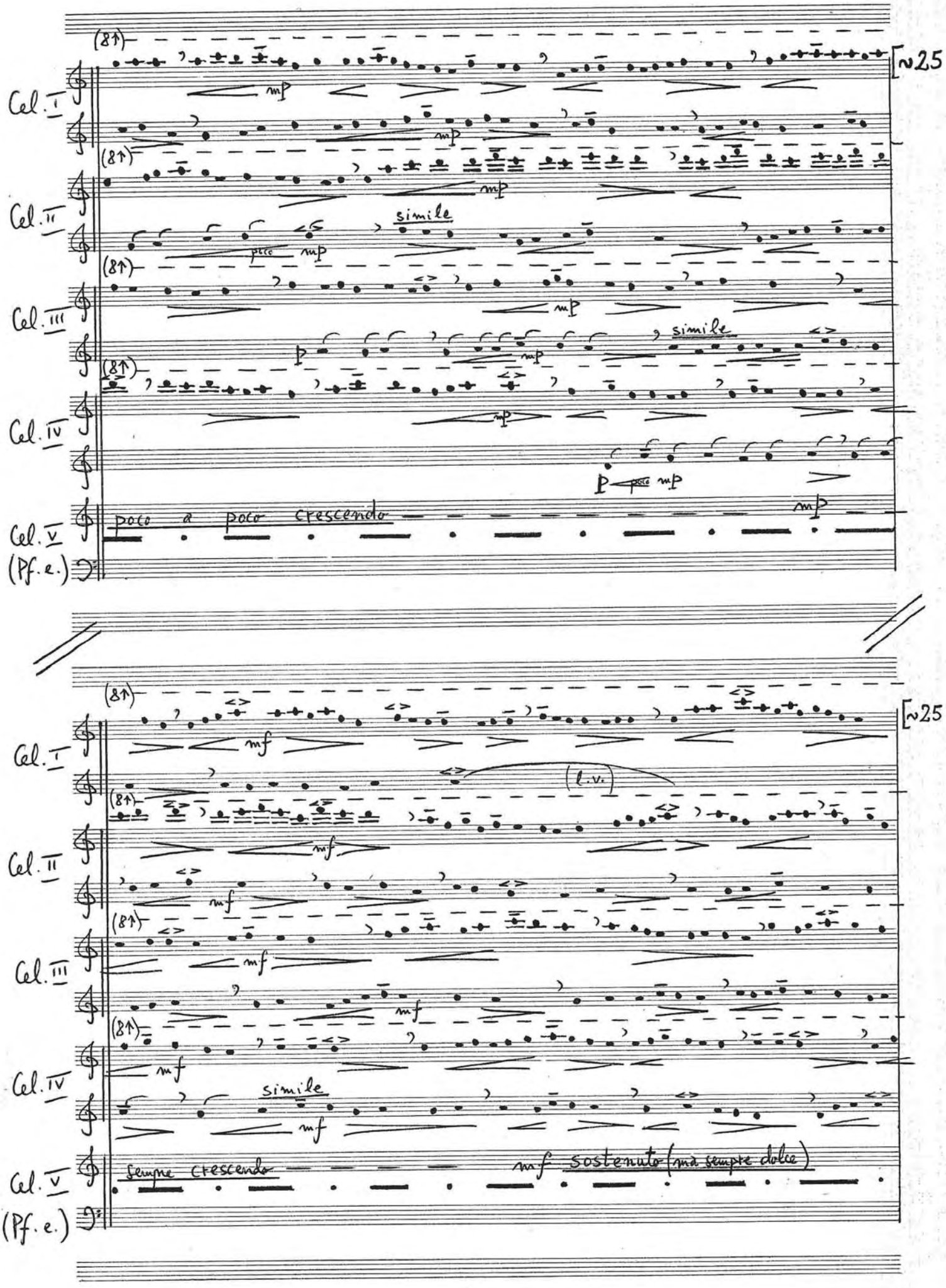

sempre animando
(≈6")
≈18'
Cel. I
Cel. II
Cel. III
Cel. IV
Cel. V
(Pf.e.)
B Largo
(≈48")
sempre animando
(≈5")
≈20'
mp
sempre animando
(≈4")
≈16'

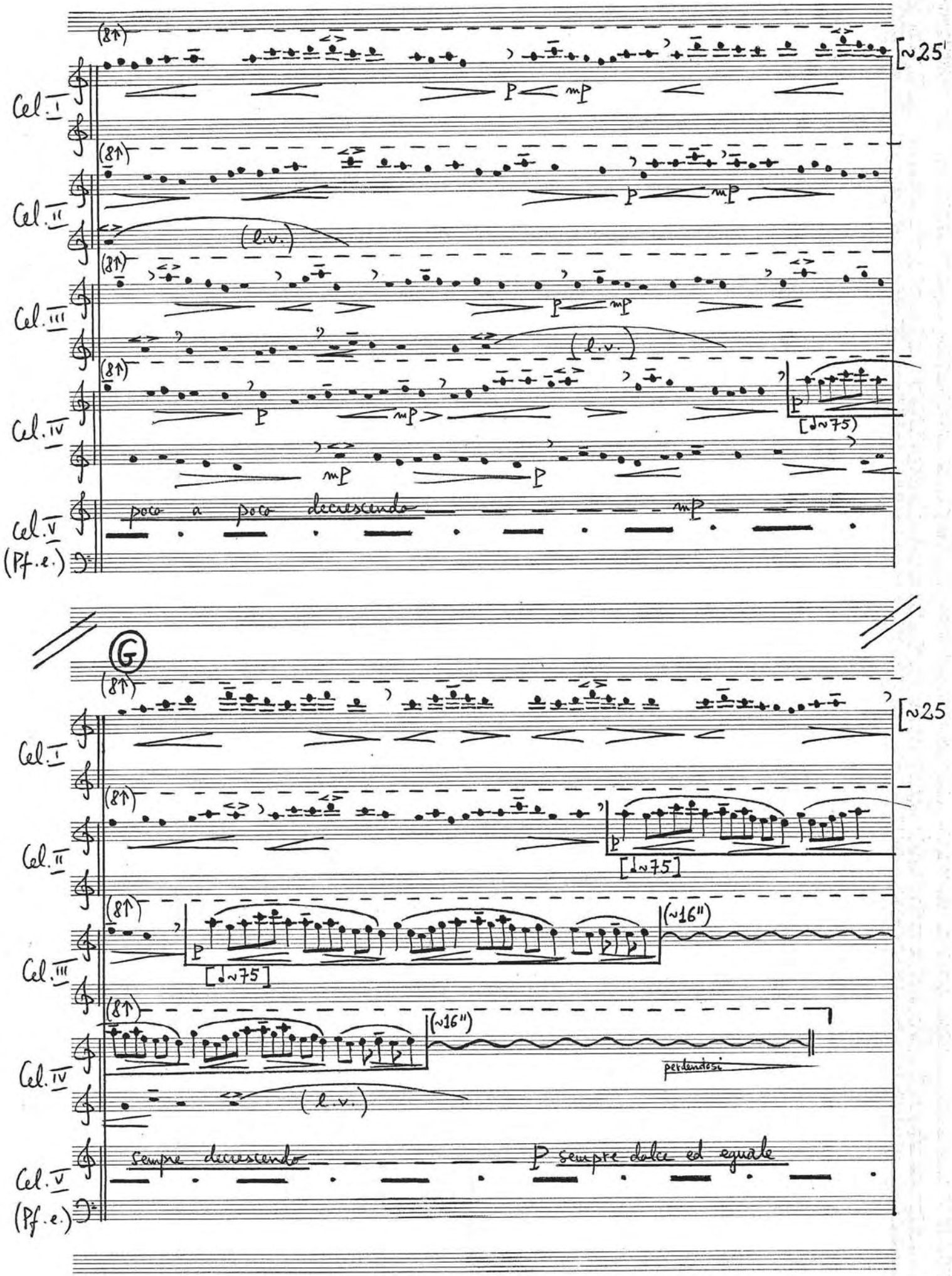

sempre animando
(≈3")
≈12"
Cel. I
Cel. II
Cel. III
Cel. IV
Cel. V
(Pf. e.)
Sub. Maestoso
(♩.≈60)
(≈4")
≈16"
mp
mf in rilievo
mf
in rilievo
mp sempre
(sempre Ped. l.v.)
[≈16"]

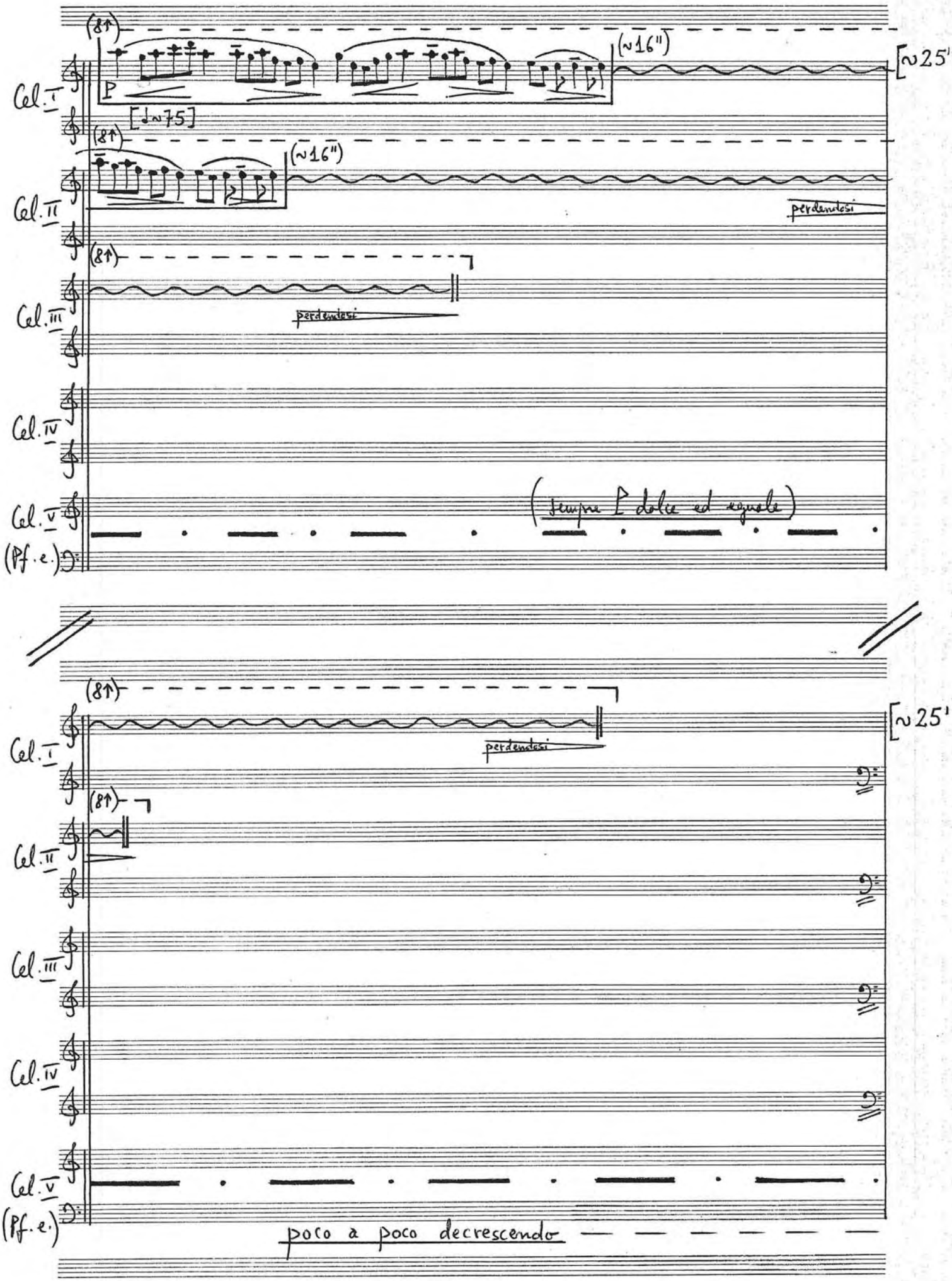

Ⓓ L'Istesso tempo (4/4 = 6/4 = 4")
(♩ ≈ 90)
(≈4")
≈16"
Cel. I
Cel. II
Cel. III
Cel. IV
Cel. V
(Pf. e.)
poco a poco allargando
≈18"
Ⓔ Sub. Tranquillo, dolcissimo, scorrevole
(≈6")
≈18"
sub. P
P sempre
f molto
PP

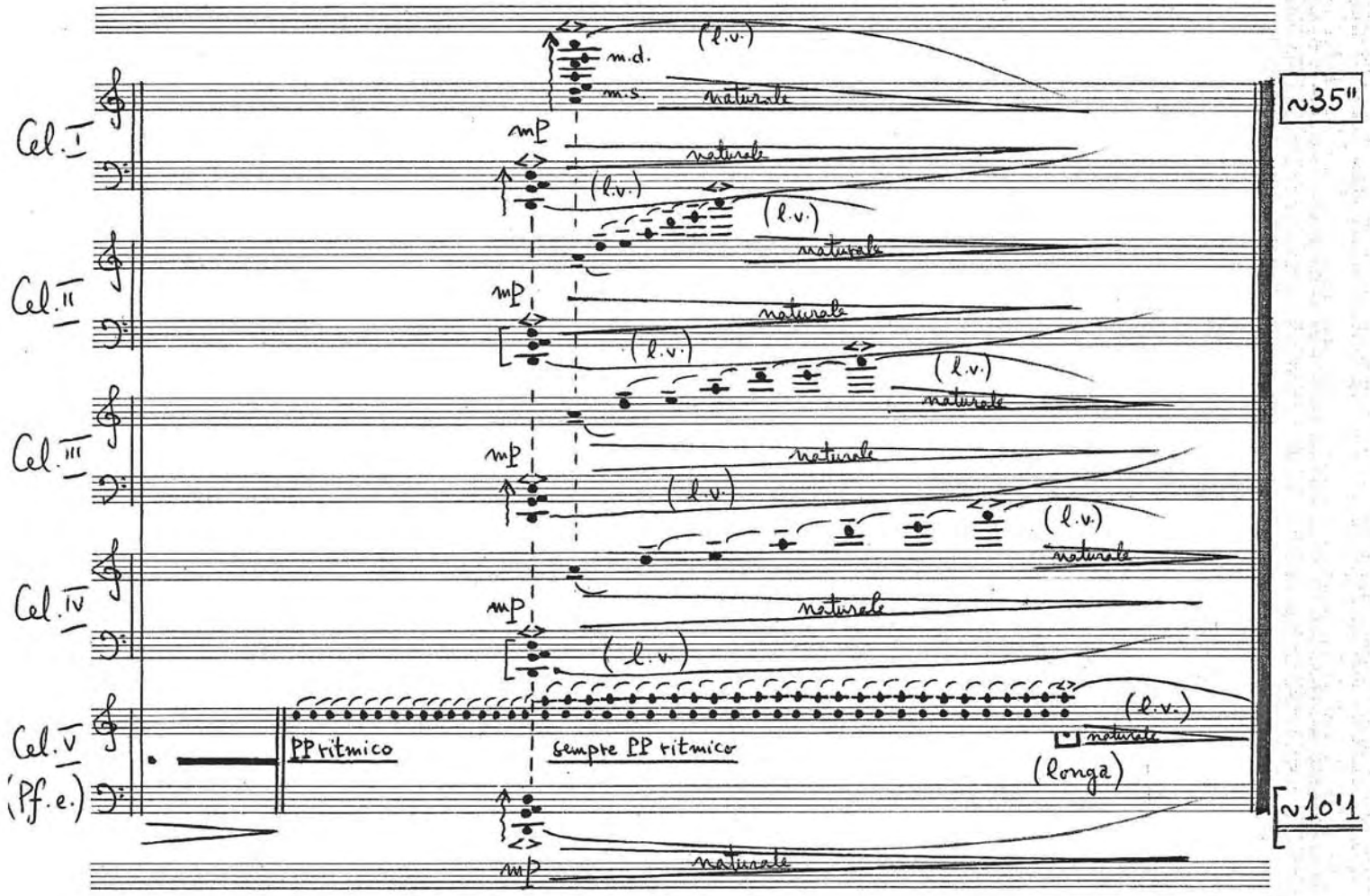

poco a poco animando
Cel. I
Cel. II
Cel. III
Cel. IV
Cel. V
(Pf.e.)
P sempre
PP sempre
[~17
sempre animando
poco a poco allargando
poco cresc.
crescendo
~18"
mp
P
sempre poco a poco allargando
poco decresc.
decrescendo
molto
~21'
PP


Ⓕ Contemplativo – sempre leggiero e semplice, molto espressivo
simile
~25
Cel. I
Cel. II
Cel. III
Cel. IV
Cel. V
(Pf. e.)
sempre Ped.
(l.v.)
poco mp
dolce, eguale
(~6-7")
ostinato (molte volte)
(sempre P dolce ed eguale)
[~25"


Cel. I
Cel. II
Cel. III
Cel. IV
Cel. V
(Pf. e.)
(8va)
mp
poco
simile
poco a poco crescendo
mf
(l.v.)
sempre crescendo
mf sostenuto (ma sempre dolce)


(8va)
[~25'
Cel. I
Cel. II
Cel. III
Cel. IV
Cel. V
(Pf.e.)
P
mP
(l.v.)
[♩~75)
poco a poco decrescendo
G
[~25
[♩~75]
(~16")
perdendosi
sempre decrescendo
P sempre dolce ed eguale


(8va)
(~16")
[~25']
Cel. I
P
[♩~75]
(8va)
(~16")
Cel. II
perdendosi
(8va)
Cel. III
perdendosi
Cel. IV
Cel. V
(sempre P dolce ed uguale)
(Pf. e.)
(8va)
[~25']
Cel. I
perdendosi
(8va)
Cel. II
Cel. III
Cel. IV
Cel. V
(Pf. e.)
poco a poco decrescendo



Bucarest, 10-IV-1994

Serban Nichifor

Durata: ∿5'30"

1) VIA CRUCIS

Serban Nichifor

Drammatico (♩∿66) - Pentru Liana -

I.) sempre poco rubato

Violoncello

Pianoforte

Pizz.

II.) (♩∿66) Arco

mp molto cantabile

p doloroso

sempre pesante, risoluto

poco a poco animando

III.) (♩∿72)

mf

poco a poco animando

IV.) (♩∿78)

f

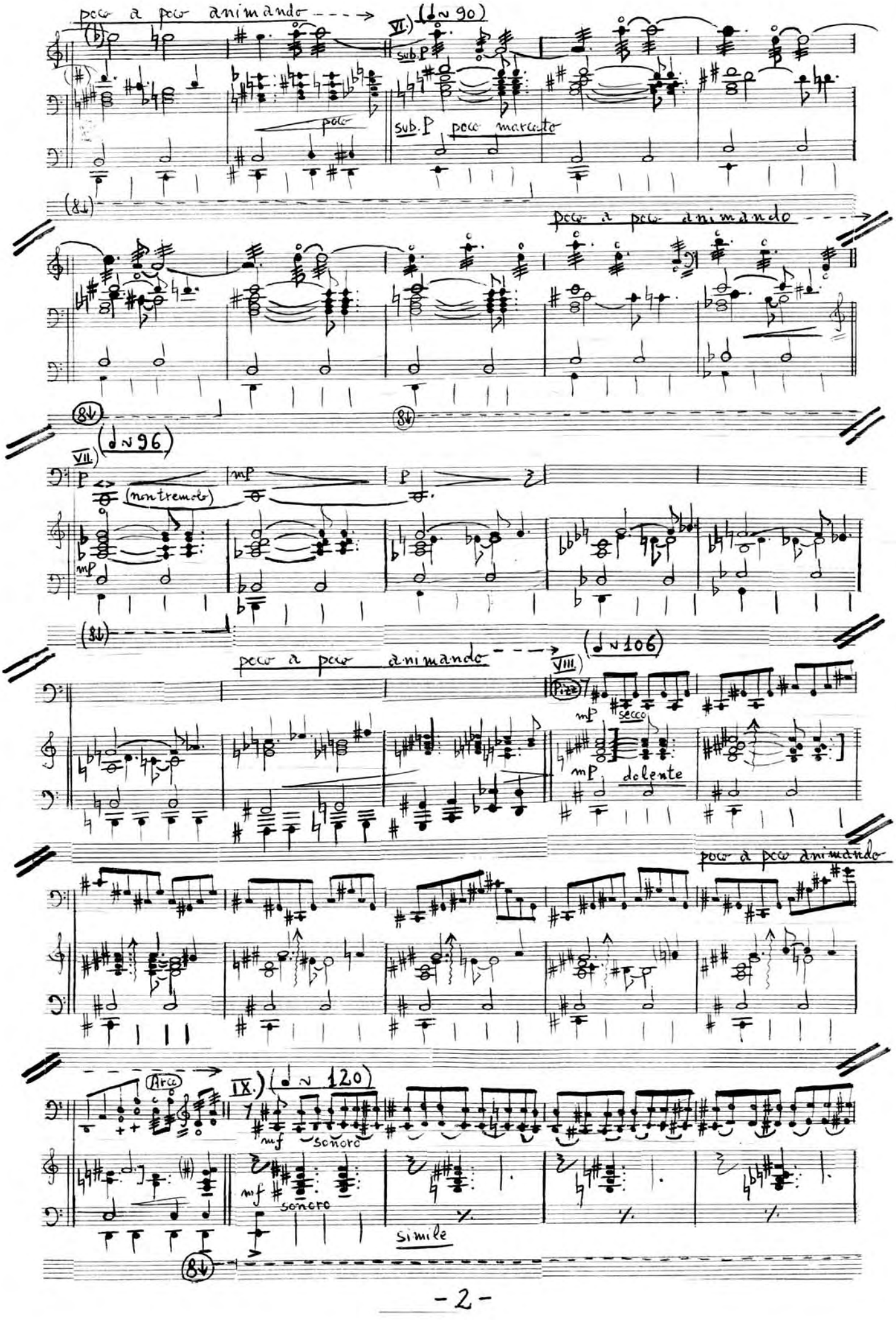
mf

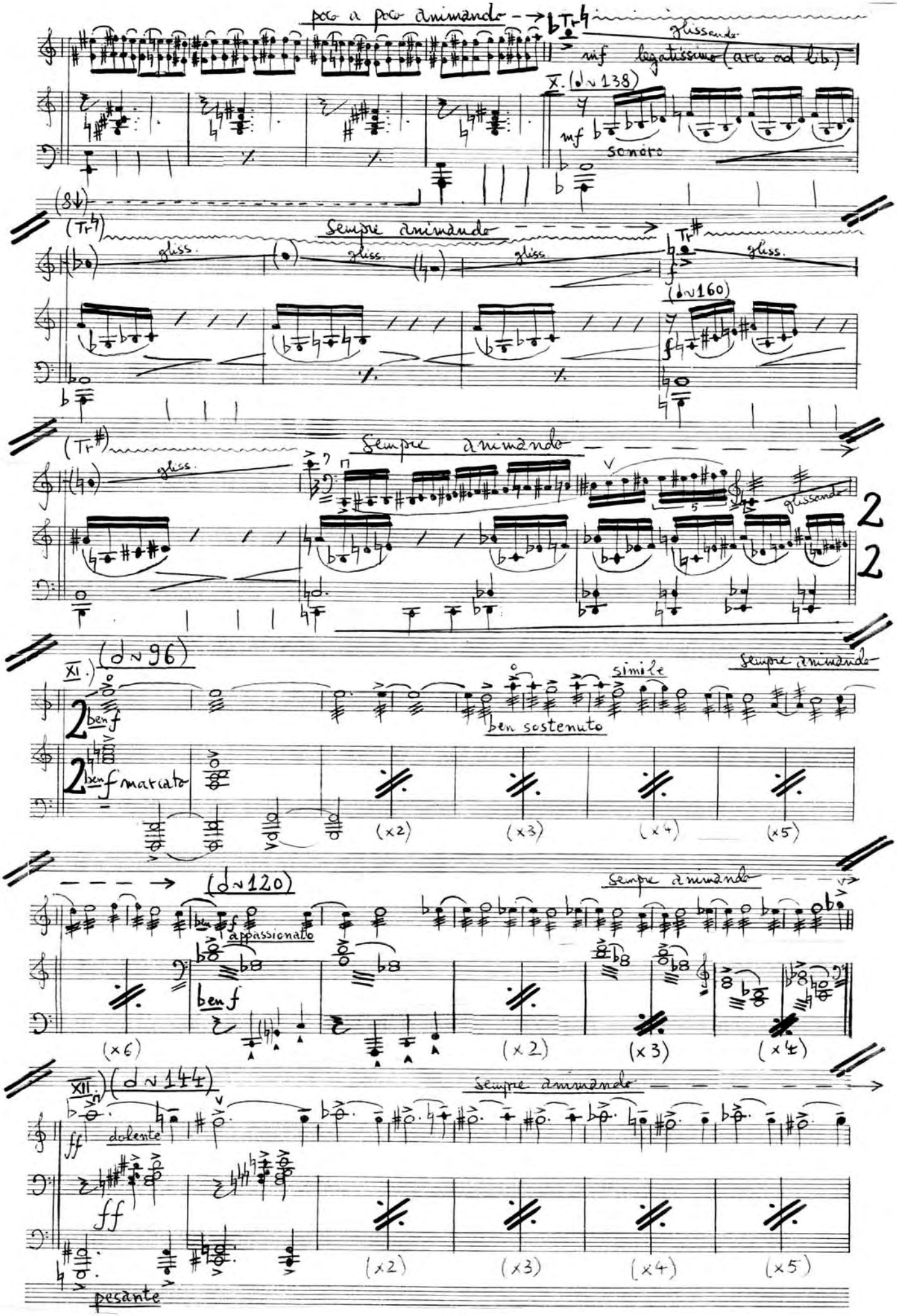
poco a poco animando

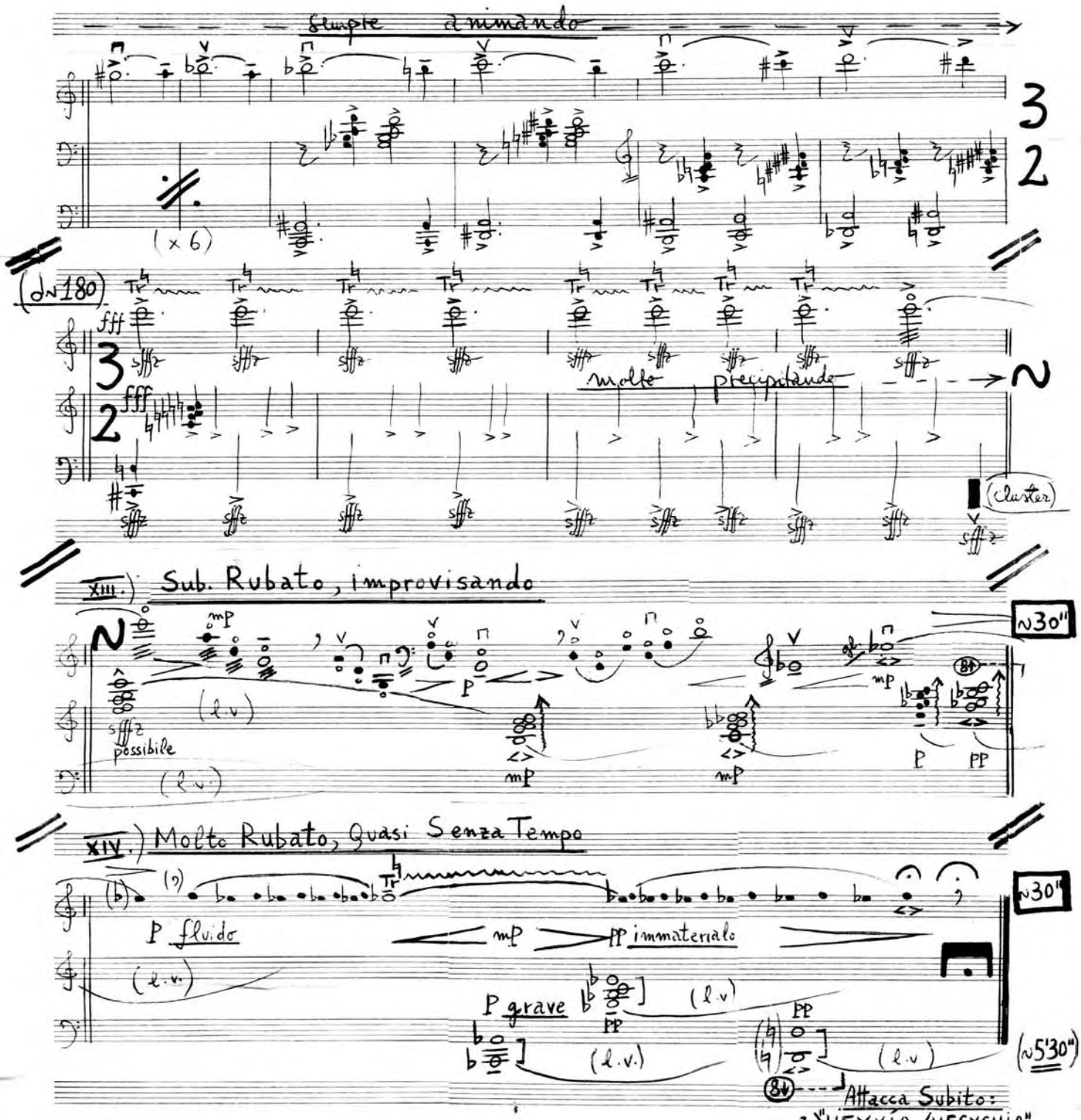
V.) (♩∿84)

ben f

f dolce


poco a poco animando
VI.) (♩~90)
sub. P
poco
sub. P poco marcato
poco a poco animando
VII.) (♩~96)
P
(non tremolo)
mP
P
mP
poco a poco animando
VIII.) (♩~106)
Pizz.
mP
secco
mP
dolente
poco a poco animando
Arco
IX.) (♩~120)
mf
sonoro
mf
sonoro
simile


poco a poco animando
glissando
mf legatissimo (arco ad lib.)
X. (♩≈138)
mf
sonoro
(8va)
Sempre animando
gliss.
(♩≈160)
Sempre animando
glissando
(♩≈96)
XI.)
Sempre animando
simile
ben sostenuto
ben f marcato
(x2)
(x3)
(x4)
(x5)
(♩≈120)
Sempre animando
appassionato
ben f
(x6)
(x2)
(x3)
(x4)
(♩≈144)
XII.)
Sempre animando
dolente
ff
pesante
(x2)
(x3)
(x4)
(x5)



Attacca Subito:
- 2.) "ΗΣΥΧΙΑ/HESYCHIA", ossia direttamente
- 3.) "VISIO"

Şuban Nichifor

Bucureşti, 25-31-XII-1994

Durée: ~ 3'

Serban Nichifor (1995)

CANTIQUE DES PETITES ÂMES

Andante cantabile (♩~ 66)

Voix solo (ou Choeur)

Orgue

mp (I) (II) poco

P dolce

V.

Org.

(1.) [Solo]*) mp in rilievo poco

I - ci, sur la col- line,

(10) (II) P sotto voce

(ossia Ped.)

V.

Org.

dé - sor - mais a gran-di Une oeu - vre qui est tienne, que le Ciel a bé-ni...

(7)

sempre poco marcato

[L'altri]

V.

Org.

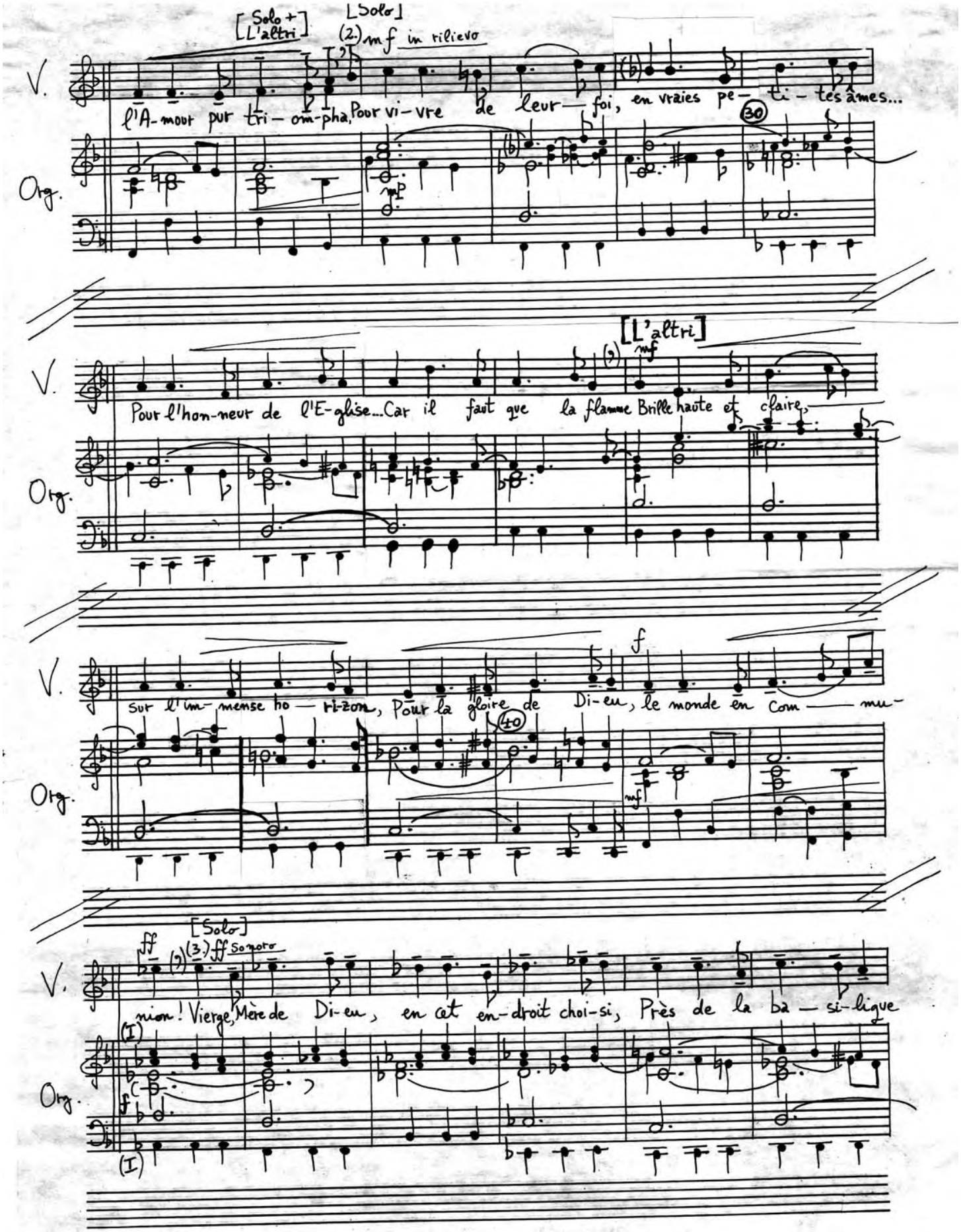
mp poco

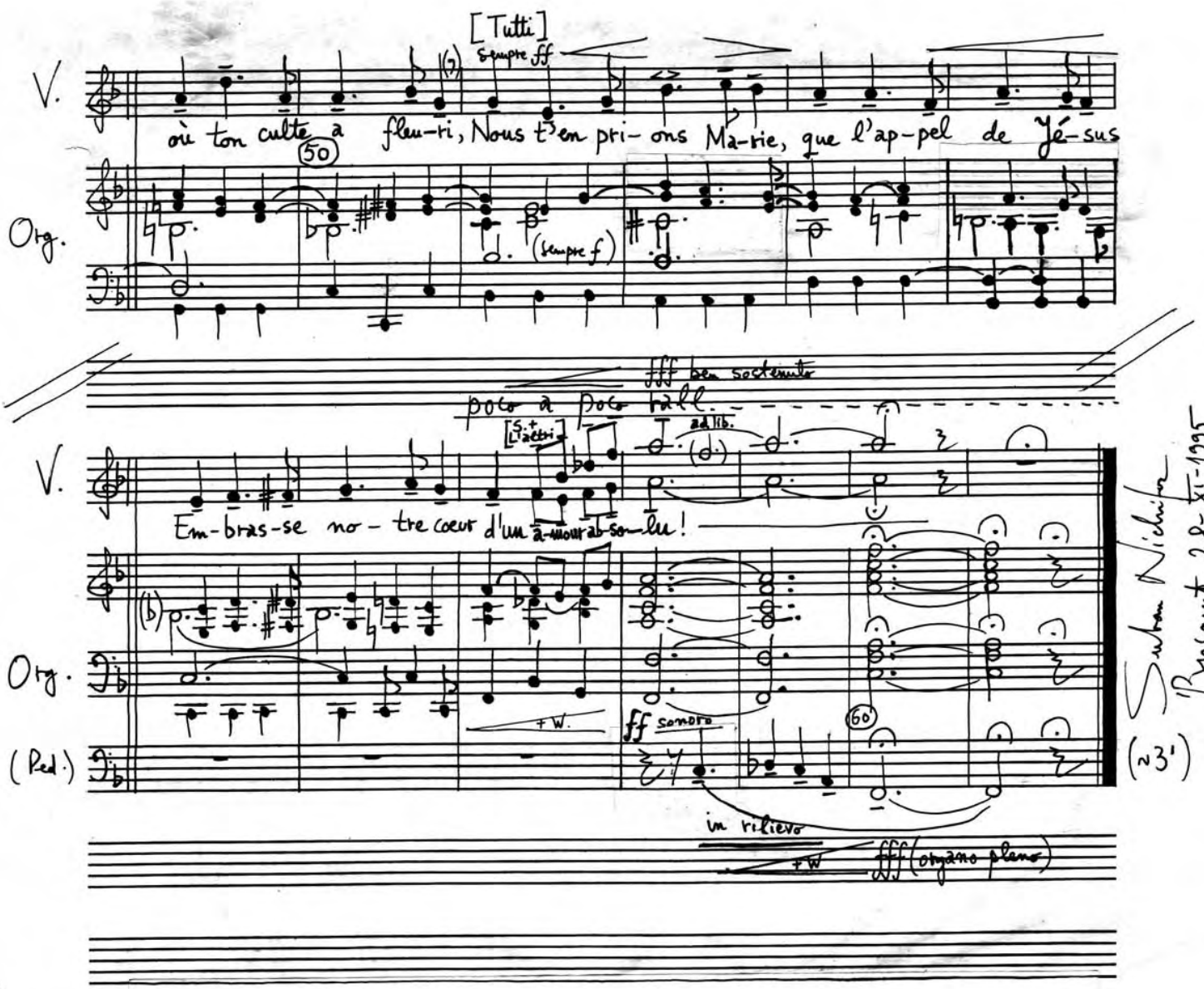
Cette oeu - vre'a pris nais-sance car Ma - rie é - tait là Pour que, par les pe - tits

(20)

(sempre P poco marcato)

*) Les indications [Solo] et [L'altri] sont ad libitum


[Solo +
L'altri]
[Solo]
(2.) mf in rilievo
V.
Org.
l'A-mour pur tri-om-phà, Pour vi-vre de leur foi, en vraies pe- ti-tes âmes...
30
mp
[L'altri]
mf
Pour l'hon-neur de l'E-glise... Car il faut que la flamme Brille haute et claire,
f
Sur l'im-mense ho-ri-zon, Pour la gloire de Di-eu, le monde en com-mu-
40
mf
[Solo]
ff
(3.) ff Sonoro
nion! Vierge, Mère de Di-eu, en cet en-droit choi-si, Près de la ba-si-lique
(I)
f
(I)



CANTIQUE DES PETITES ÂMES

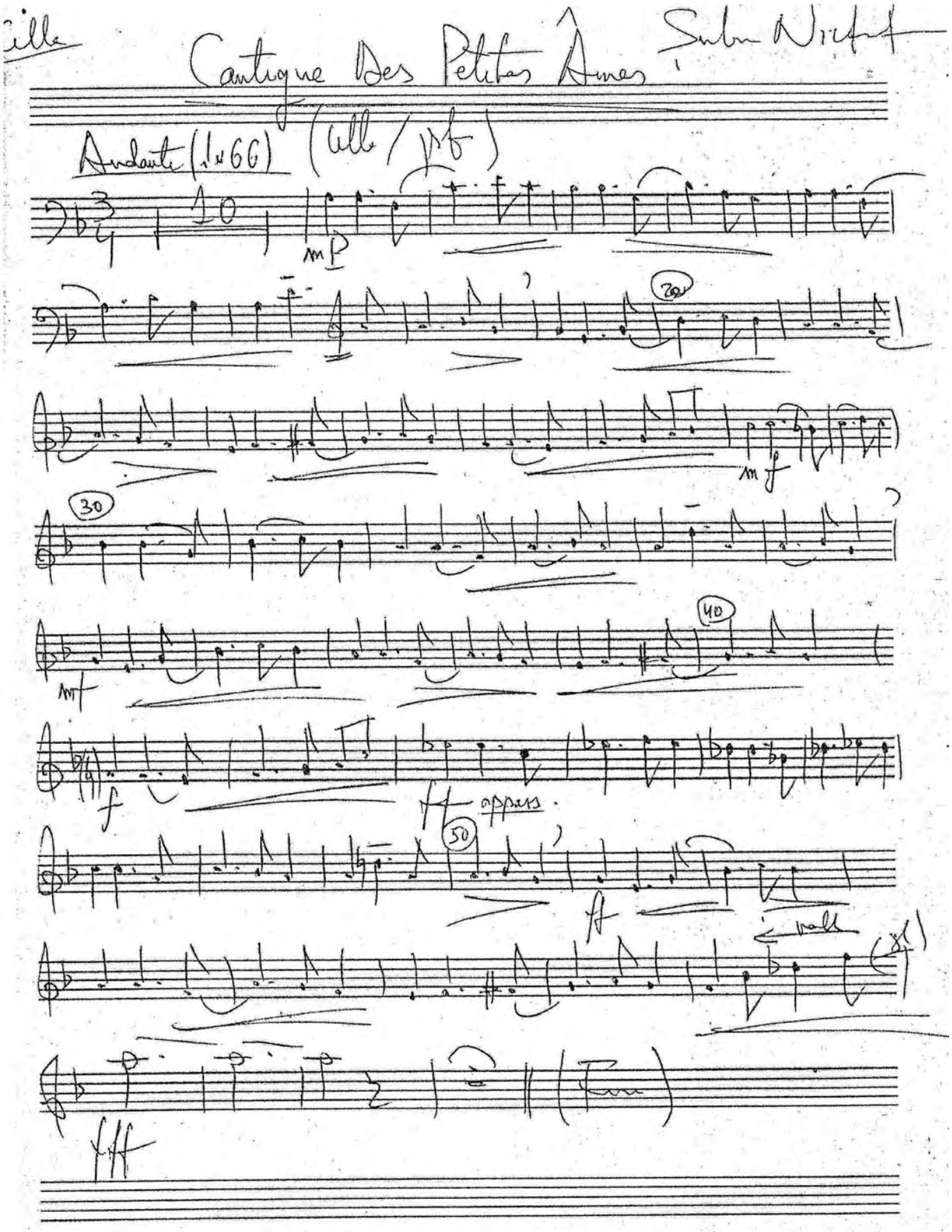
(1.) Ici, sur la colline, désormais a grandi
Une oeuvre qui est tienne, que le Ciel a béni...
Cette oeuvre a pris naissance car Marie était là
Pour que, par les petits, l'Amour pur triompha.

(2.) Pour vivre de leur foi, en vraies petites âmes...
Pour l'honneur de l'Eglise... Car il faut que la flamme
Brille, haute et claire, sur l'immense horizon,
Pour la gloire de Dieu, le monde en communion !

(3.) Vierge, Mère de Dieu, en cet endroit choisi,
Près de la basilique où ton culte a fleuri,
Nous t'en prions Marie, que l'appel de Jésus
Embrasse notre coeur d'un amour absolu !

N.B. - Les deux premières strophes constituent le dernier poème de l'Abbé Onçart; la troisième est une prière d'un groupe (de Petites Âmes) qui souhaite répondre, de plus en plus, aux désirs exprimés par le Seigneur dans le Message que Notre-Dame veuille l'y aider !

Cello Solo Ad lib.



Serban NICHIFOR
(1995)

" J E S U R E D E M P T O R "

pour

Soprano solo et 10 instruments

(Oboe, Clarinetto in Si b, Fagotto, Corno in Fa, Tromba in Si b,
2 Violini, Viola, Violoncello e Contrabbasso)

DURATA: ca 6'

NB - PARTITURA SCRITTA IN DO !

"JESU REDEMPTOR" (Hymne)

- Jésu Redémptor ómnium. Quem lúcis ánte orígínem, Párem patérnae glóriae, Páter suprémus édidit.
- Tu lúmen et spléndor Pátris, Tu spes perénnis ómnium: Inténde quas fúndunt préces Túi per órbem sérvuli.
- Meménto, rérum Cónditor, Nóstri quod ólim córporis, Sacráta ab álvo Vírginis Nascéndo, fórmam súmpseris.
- Testátur hoc praésens díes, Cúrrens per ánni círculum, Quod sólus e sínu Pátris Múndi sálus advéneris.
- Hunc ástra, téllus, aéquora, Hunc ómne quod caélo súbest, Salútis auctórem nóvae Nóvo salútat cántico.
- Et nos, beáta quos sácri Rigávit únda sánguinis, Natális ob díem túi, Hýmni tribútum sólvimus.
- Jésu, tíbi sit glória, Qui nátus es de Vírgine. Cum Pátre et álmo Spíritu, In sempitérna saécula. Ámen.

.----------.

Durée: ~6

JESU REDEMPTOR

(Hymne)

Şerban Nichifor (1995)

Pioso, semplice (♩ ~ 54)

NB-Partitura scritta in Do

p profondo, sempre in rilievo

Soprano Solo — Jé-su Red-ém-ptor óm-ni-um, Quem lú-cis án-te o-

poco

Oboe

Clarinetto (in Sib)

Fagotto

Corno (in Fa) — sempre Con Sordino

Tromba (in Sib) — sempre Con Sordino

sempre fluido, legatissimo

Violino I — PP poco

Violino II — PP poco

Viola — PP poco

Violoncello — PP lontano poco

Contrabbasso — Pizz. PP ritmico, implacabile simile poco

poco a poco animando → ♩~60

sempre animando

S. solo — ri-gi-nem, Pá-rem pa-tér-nae gló-ri-ae, Pá-ter su-pré-mus

Ob. — 11

Cl. — sotto voce PP poco

Fg.

Cr.

Tr. — PP sotto voce poco

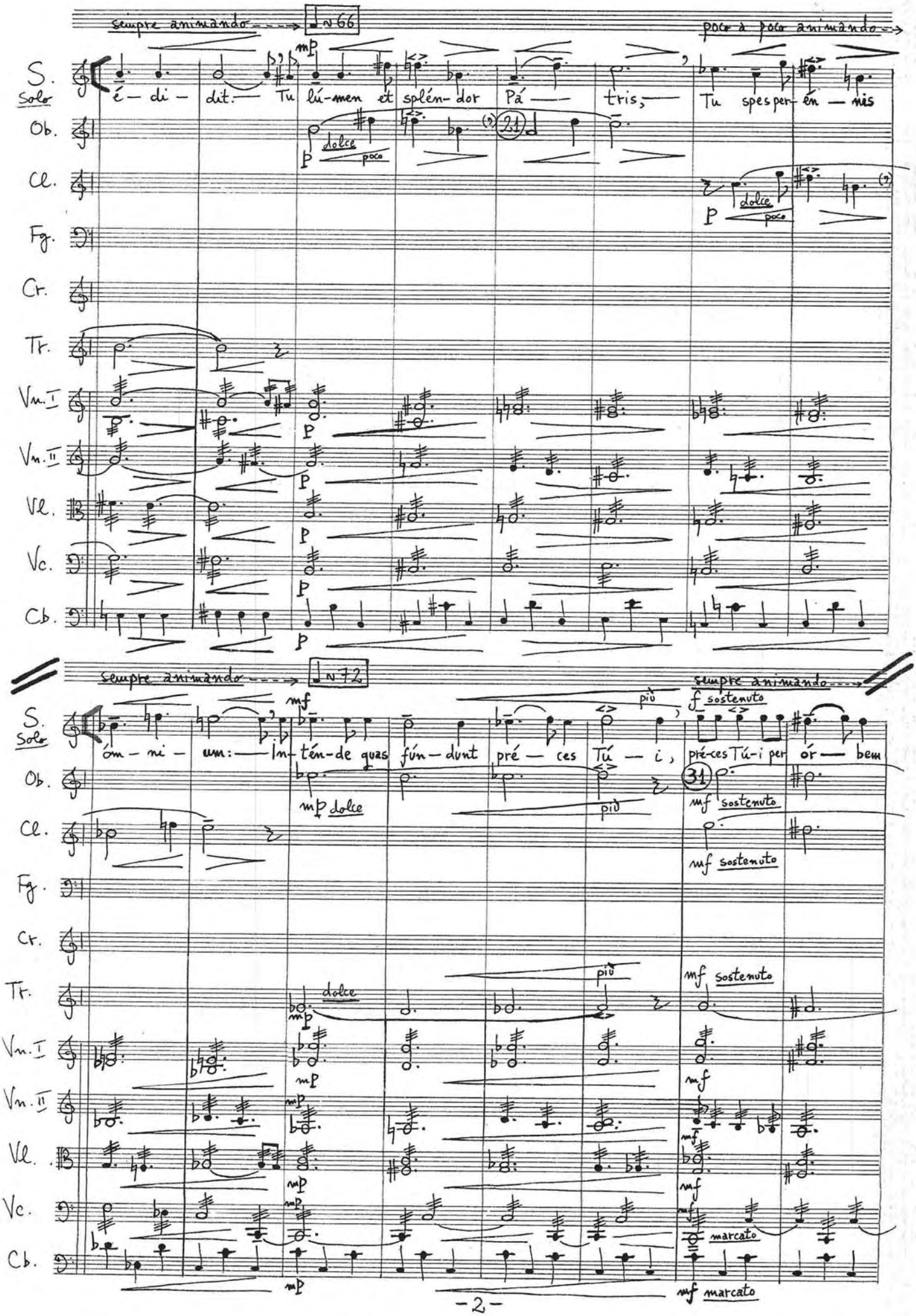
Vn. I

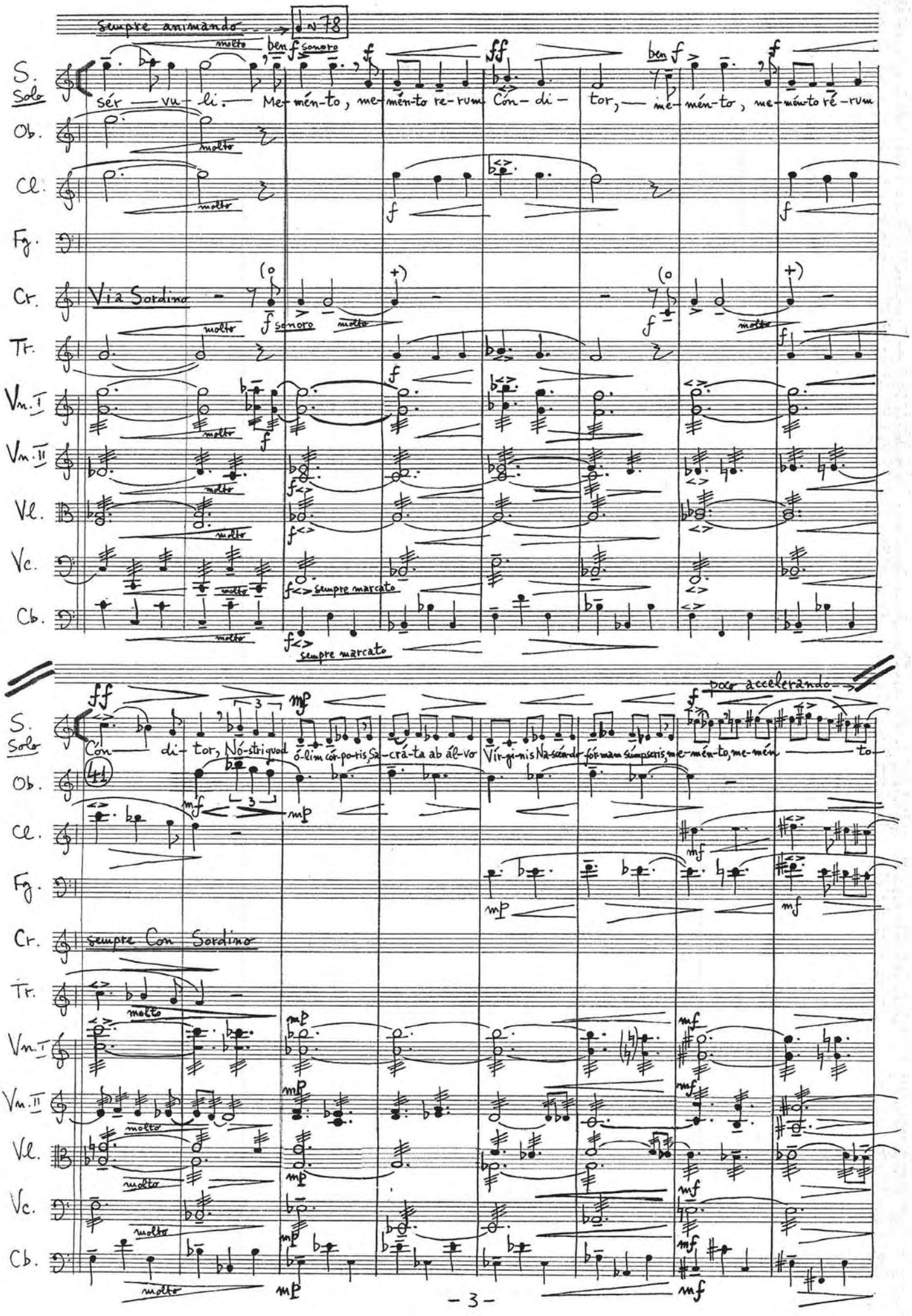
Vn. II

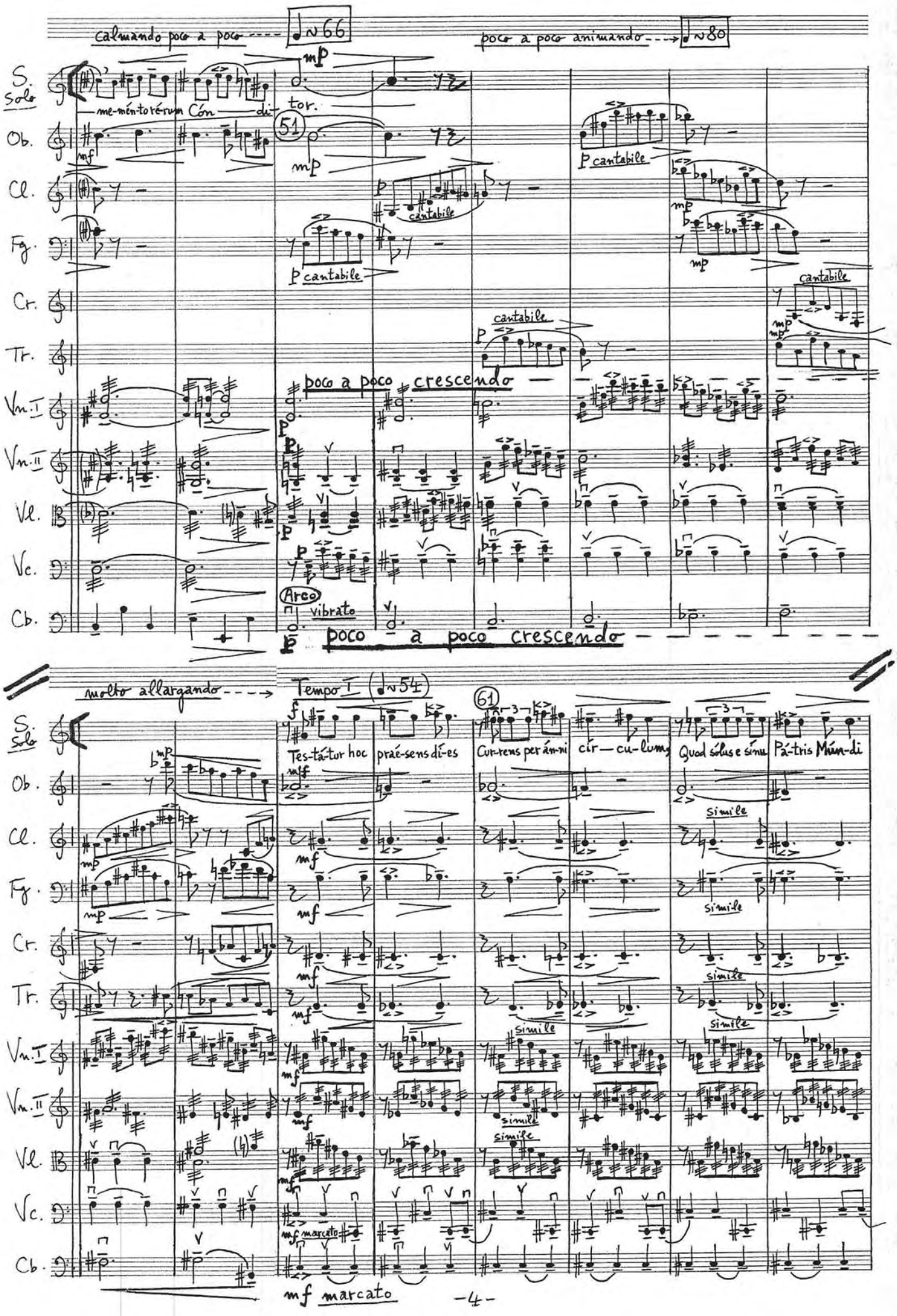
Vl.

Vc.

Cb.


sempre animando
poco à poco animando
S. Solo
é — di — dit. — Tu lú-men et splén-dor Pá — tris, Tu spes per — én — nis
Ob.
Cl.
Fg.
Cr.
Tr.
Vn. I
Vn. II
Vl.
Vc.
Cb.
dolce
poco
sempre animando
S. Solo
óm — ni — um: — In — tén-de quas fún — dunt pré — ces Tú — i, pré-ces Tú-i per ór — bem
sostenuto
marcato
-2-


Sempre animando
n 78
molto
ben f sonoro
ff
ben f
S. Solo
sér — vu- li. Me- mén-to, me- mén-to re- rum Cón- di- tor, — me- mén- to, me- mén-to ré- rum
Ob.
Cl.
Fg.
Cr.
Via Sordino
Tr.
Vn. I
Vn. II
Vl.
Vc.
Cb.
sempre marcato
poco accelerando
Cón- di- tor, Nó-striquod ó-lim cór-po-ris Sa- crá-ta ab ál-vo Vír-gi-nis Na-scéndo fór-mam súmpseris, me- mén-to, me- mén — to
sempre Con Sordino


calmando poco a poco
♩~66
poco a poco animando
♩~80
S. Solo
me-mén-to ré-rum Cón — di- tor.
Ob.
Cl.
Fg.
Cr.
Tr.
Vn. I
Vn. II
Vl.
Vc.
Cb.
51
p cantabile
cantabile
poco a poco crescendo
Arco
vibrato
poco a poco crescendo
molto allargando
Tempo I (♩~54)
61
Tes-tá-tur hoc praé-sens dí-es Cur-rens per án-ni cír — cu-lum, Quod sólus e sínu Pá-tris Mún-di
simile
mf marcato

poco animando → ♩ ~ 60 poco a poco affrettando → (♩ ~ 80)

71

ff sonoro – sempre in rilievo

S. Solo: sá-lus ad-vé-ne-ris. Hunc ás-tra, tél-lus, aé-quo-ra, Hunc ómne quod cáelo súb — est, Salútis auctórem nóvae Nóvo salútat,

Ob. Cl. Fg. Cr. Tr. Vn. I Vn. II Vl. Vc. Cb.

f marcato e vibrato

f marcato e vibrato

f marcato e vibrato

simile

ben marcato

simile

ben marcato

poco a poco allargando

A Tempo (♩ ~ 54)

mp dolce poco

S. Solo: Nó-vo sa-lu-tat cán — ti-co. Et nos, be-á-ta quos sá-cri Ri-gá-vit ún-da sán-gui-nis,

ben ff

secco

ff

sub. p poco

Sempre fluido, legatissimo

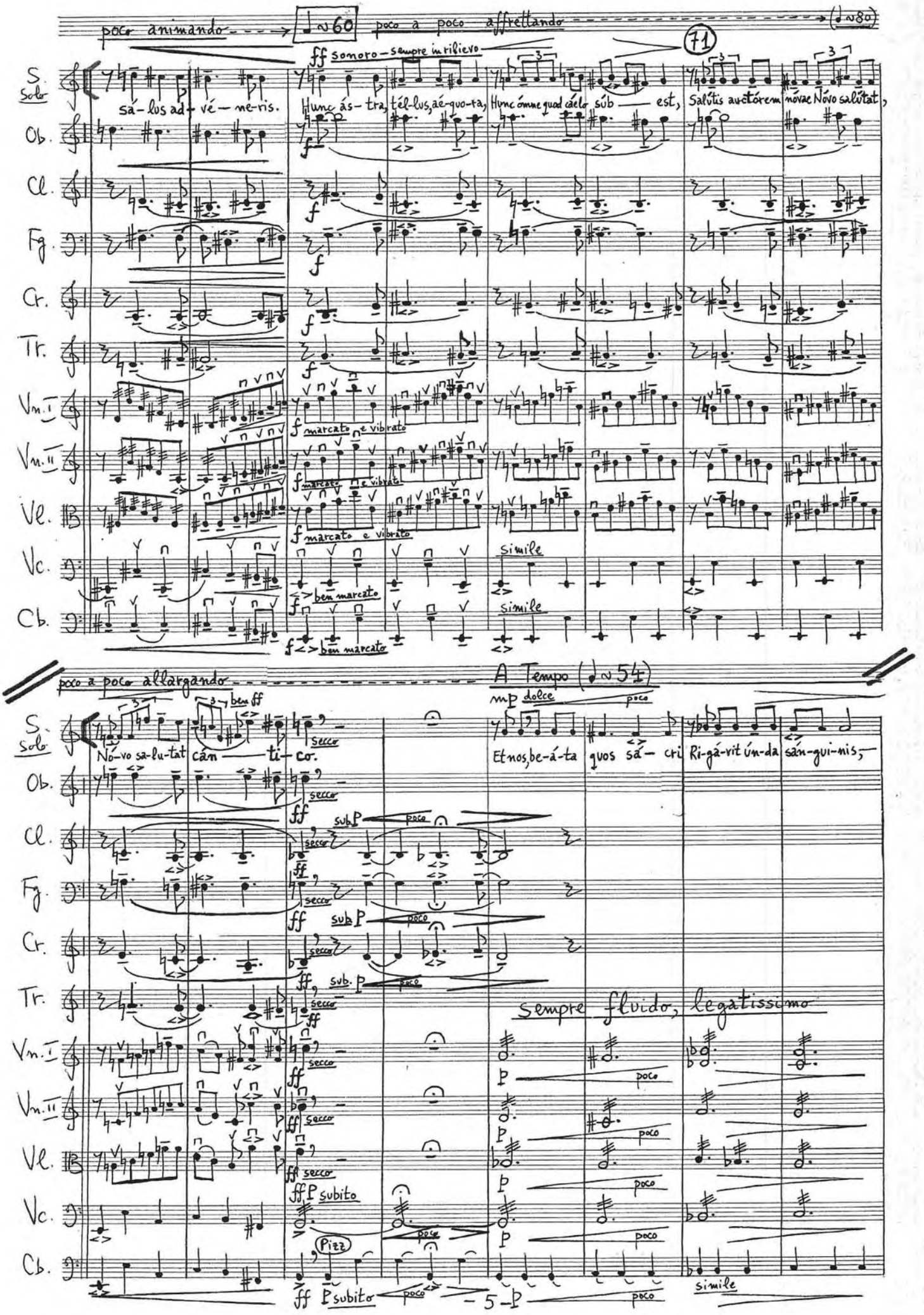
p poco

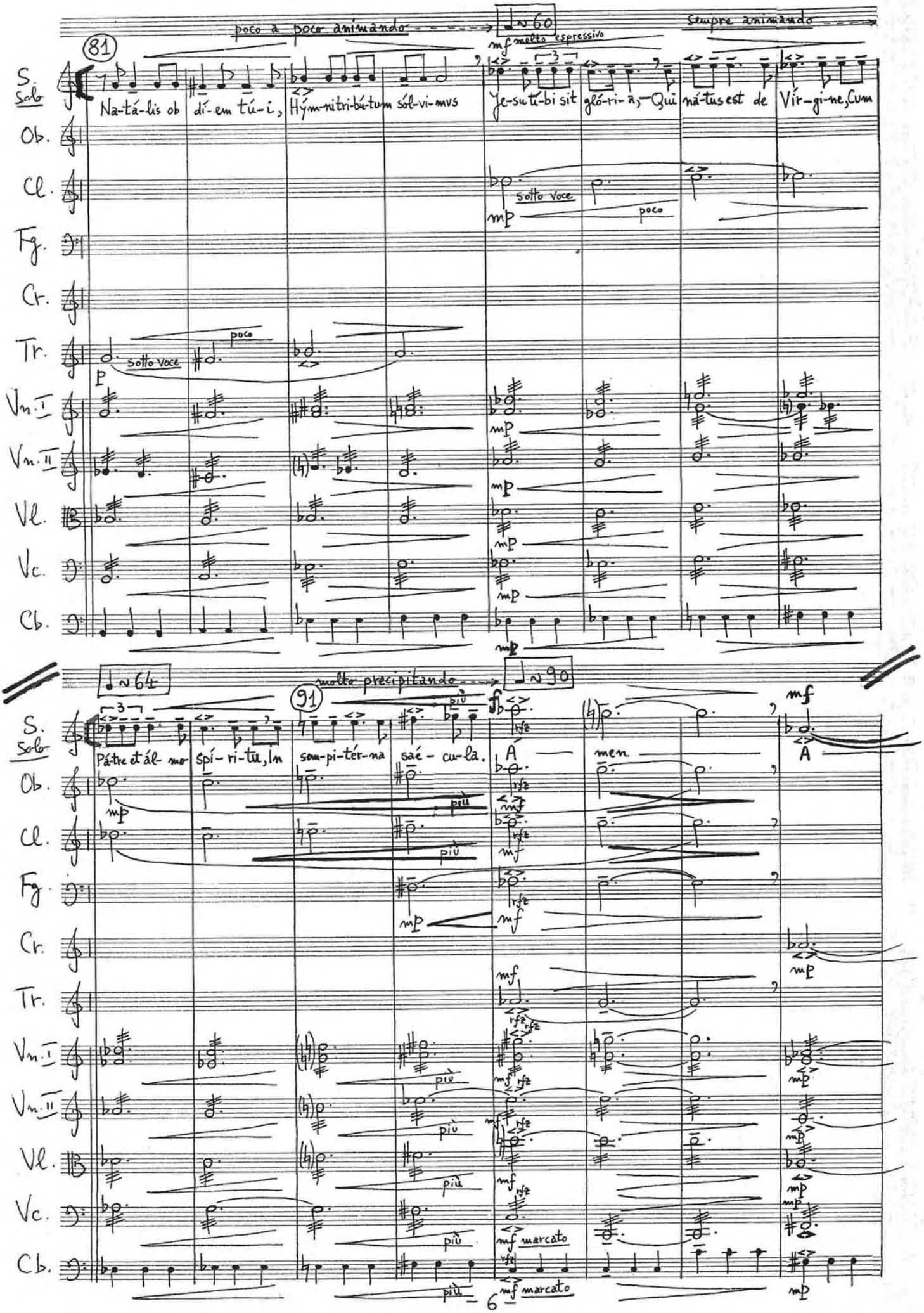
ff P subito

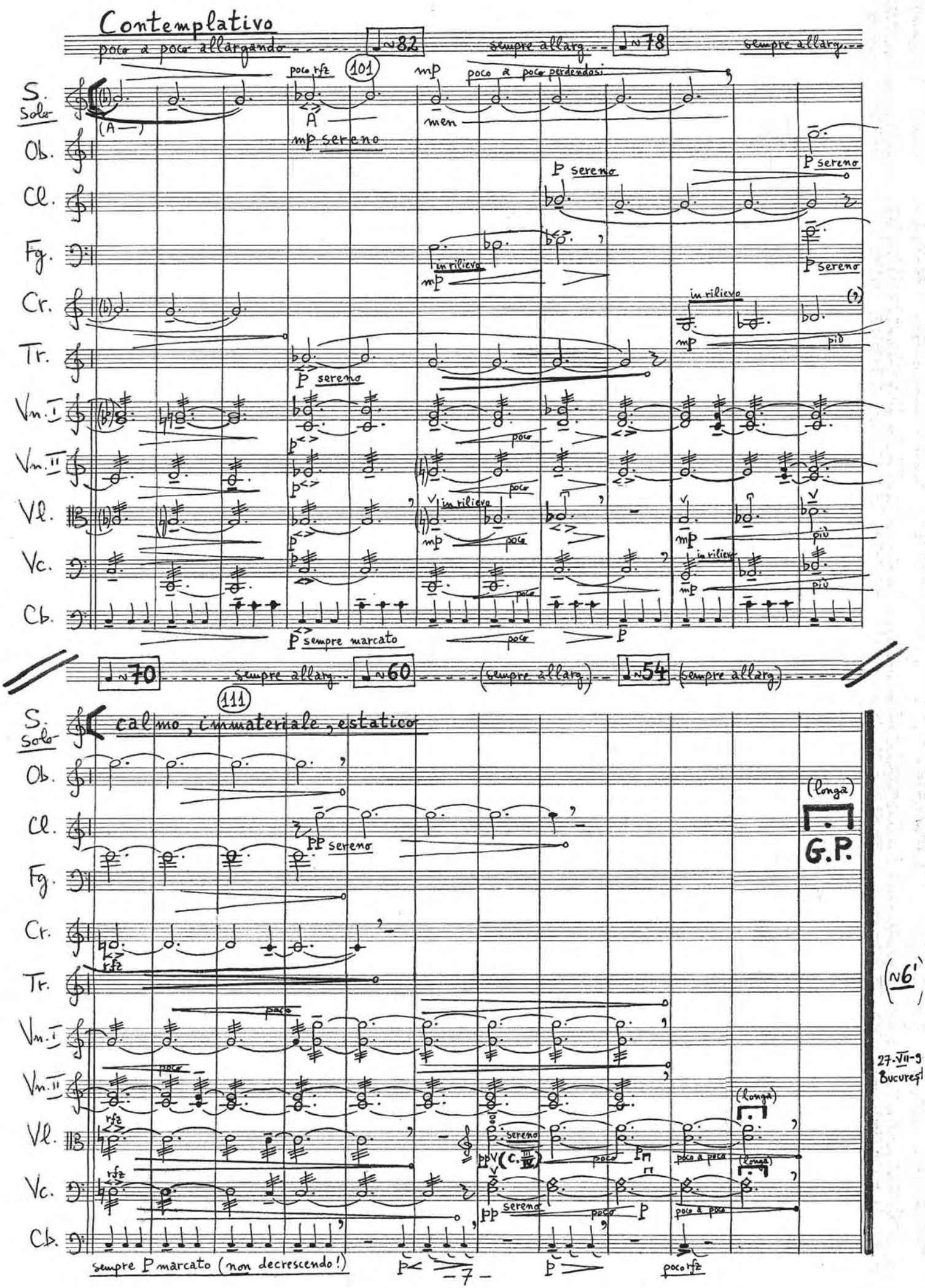
Pizz

ff P subito poco

simile




poco a poco animando
♩= 60
mf molto espressivo
sempre animando
81
S. Solo
Na-tá-lis ob dí-em tú-i, Hým-nitri-bú-tum sól-vi-mus Je-su tú-bi sit gló-ri-a, Qui má-tus est de Vír-gi-ne, Cum
Ob.
Cl.
sotto voce
poco
Fg.
Cr.
Tr.
sotto voce
poco
Vn. I
Vn. II
Vl.
Vc.
Cb.
♩= 64
molto precipitando
♩= 90
91
più
ff
mf
S. Solo
Pá-tre et ál- mo spí- ri- tu, In sem-pi-tér-na saé- cu-la. A men A
Ob.
Cl.
Fg.
Cr.
Tr.
Vn. I
Vn. II
Vl.
Vc.
Cb.
marcato
6


Contemplativo
poco a poco allargando
♩~82
sempre allarg.
♩~78
sempre allarg.
poco rfz
101
mp
poco a poco perdendosi
S. Solo
(A—)
A
men
mp sereno
Ob.
Cl.
P sereno
Fg.
in rilievo
mp
Cr.
Tr.
Vn. I
Vn. II
Vl.
Vc.
Cb.
poco
più
P sempre marcato
♩~70
sempre allarg.
♩~60
(sempre allarg.)
♩~54
(sempre allarg.)
111
calmo, immateriale, estatico
PP sereno
(longa)
G.P.
rfz
(~6')
27-VII-9
Bucureşti
sereno
poco a poco
sempre P marcato (non decrescendo!)
poco rfz

Serban NICHIFOR
(1995)

R O R A T E C A E L I

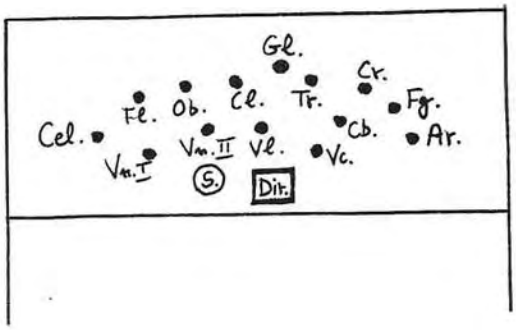
pour

soprano et orchestre

Durée: ca 12'

ESECUTORI

Soprano solo (S. solo)
Flauto (Fl.)
Oboe (Ob.)
Clarinetto (Cl.)
Fagotto (Fg.)
Tromba (Tr.)
Corno (Cr.)
Glockenspiel (Gl.)
Celesta (Cel.)
Arpa (Ar.)
Violino I (Vn. I)
Violino II (Vn. II)
Viola (Vl.)
Violoncello (Vc.)
Contrabbasso (Cb.)



PARTITURA SCRITTA IN DO !

NB - Les instruments à vent - utilisés "en bloc" (pages 5-15) - sont concentrés sur 2 portées, dans l'ordre harmonique: I.) Fl./Ob./Cl./Tr. et II.) Cr./Fg.

TEXTE

- I.) Introitus: "Roráte..." (ca 2')
- II.) Rorate: "Roráte caéli désuper, et núbes plúant jústum: aperiátur térra, et gérminet Salvatórem." (Is.45,8) (ca 2'15")
- III.) Psalmus XVIII: "Caéli enárrant glóriam Déi: et ópera mánuum éjus annuntiat firmamentum." (Ps.18,1) "Glória Pátri et Fílio et Spiritúi Sáncto." (ca 2')
- IV.) Panarmonios kosmou sintaxis: "Sícut érat in princípio et nunc et sémper et in saécula saeculórum." (ca 2'07")
- V.) Incantatio: "A" (musique vocalisée) (ca 58")
- VI.) Amen: "Ámen!" (ca 2'40")

(Durée totale: ca 12')

LEGENDA

= synchronisation relative

= synchronisation stricte

= cellule répétitive - y compris ses variantes (permutations)

x ——— x

R O R A T E C A E L I

pentru soprană şi orchestră

Concepută în 1995, "RORATE CAELI" face parte din ciclul simfonic "Musica Caelestis", ce grupează mai multe lucrări având ca obiectiv sintetizarea unor noi proiecţii ale melodicii gregoriene şi bizantine - în baza arhetipurilor comune şi în spiritul panenteismului apostolic şi al ecumenismului patristic.

Textul este alcătuit prin juxtapunerea unor versete biblice de factură mesianică (Is. 45,8 şi Ps. 18, 1).

Fluxul sonor este structurat în cinci secţiuni ("Introitus","Rorate", "Psalmus XVIII", "Panarmonios kosmou sintaxis", "Incantatio" şi "Amen"), desfăşurate conform principiului "sectio aurea". Discursul muzical evoluează de la monodie la heterofonie, urmărind transfigurarea intonaţiilor psaltice şi integrarea lor în "spaţiul cosmic" al armonicelor naturale.

Durata globală: ca 12'.

NB - Partitura este notată în Do.

Şerban NICHIFOR

Bucureşti, 5-IV-1999

Pentru LIANA

Durée: ~12'

RORATE CAELI

("Musica Caelestis III")

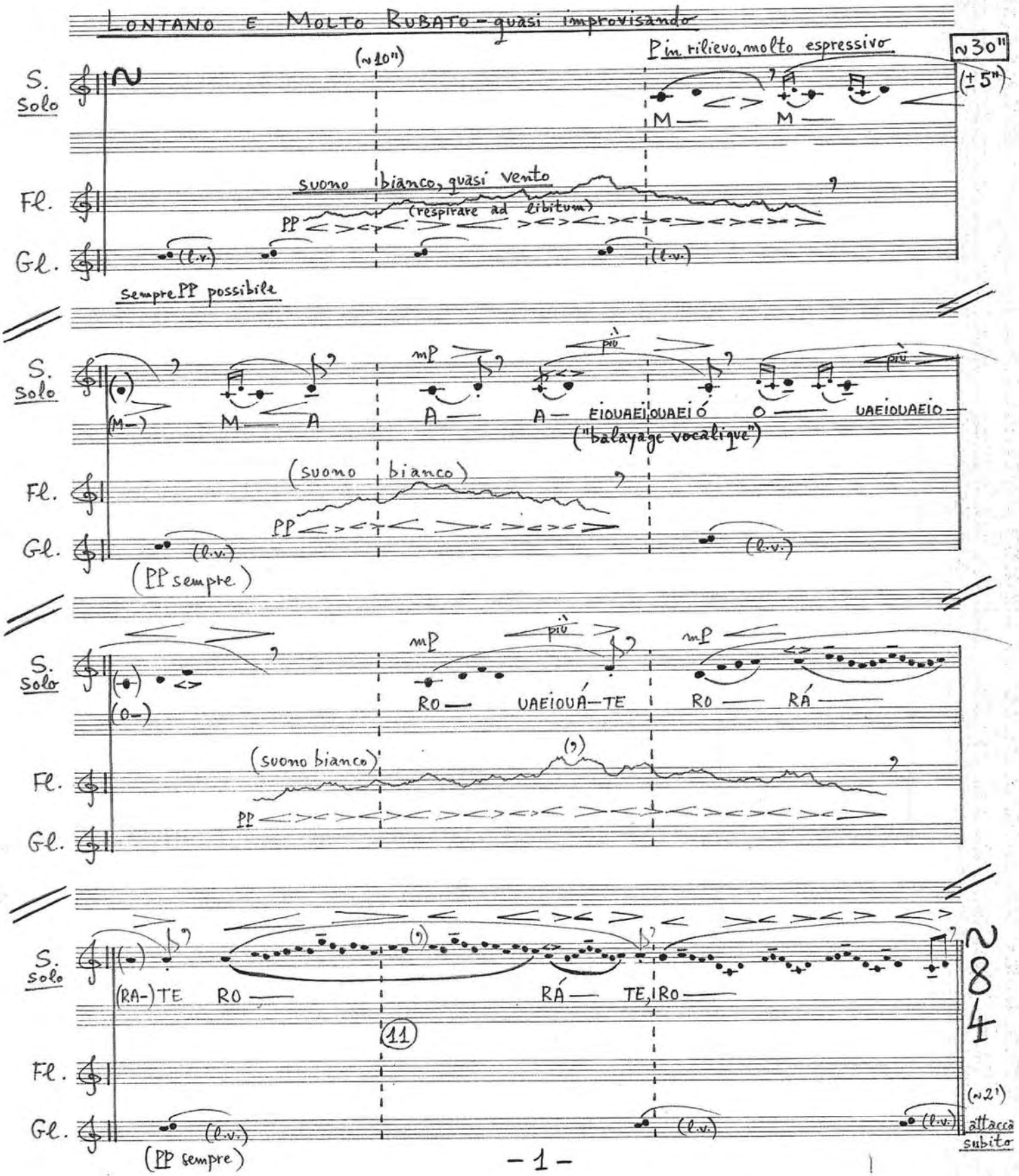
Șerban Nichifor
(1995)

"Roráte caéli désuper, et núbes plúant jústum: aperiátur térra, et gérminet Salvatórem." (Is. 45, 8)
"Caéli enárrant glóriam Déi: et ópera mánuum éjus annúntiat firmaméntum." (Ps. 18, 1)
"Glória Pátri et Fílio et Spirítui Sáncto. Sícut érat in princípio et nunc et sémper et in saécula saeculórum. Ámen."

NB: Partitura scritta in Do

(1.) INTROITUS.

LONTANO E MOLTO RUBATO - quasi improvisando



(2.) RORATE.

ESTATICO - lontano, dolce, molto rubato (♩≈48-60)

≈45" (±5")

S. Solo: Ro-rá-te, Ro-rá-te cae-li, cae-li de-su-per, et nú-bes

Fl.

Ar. [Mi, Fa, Sol, La / Si#, Do, Re]

Vc.: liscio (arco ad libitum)

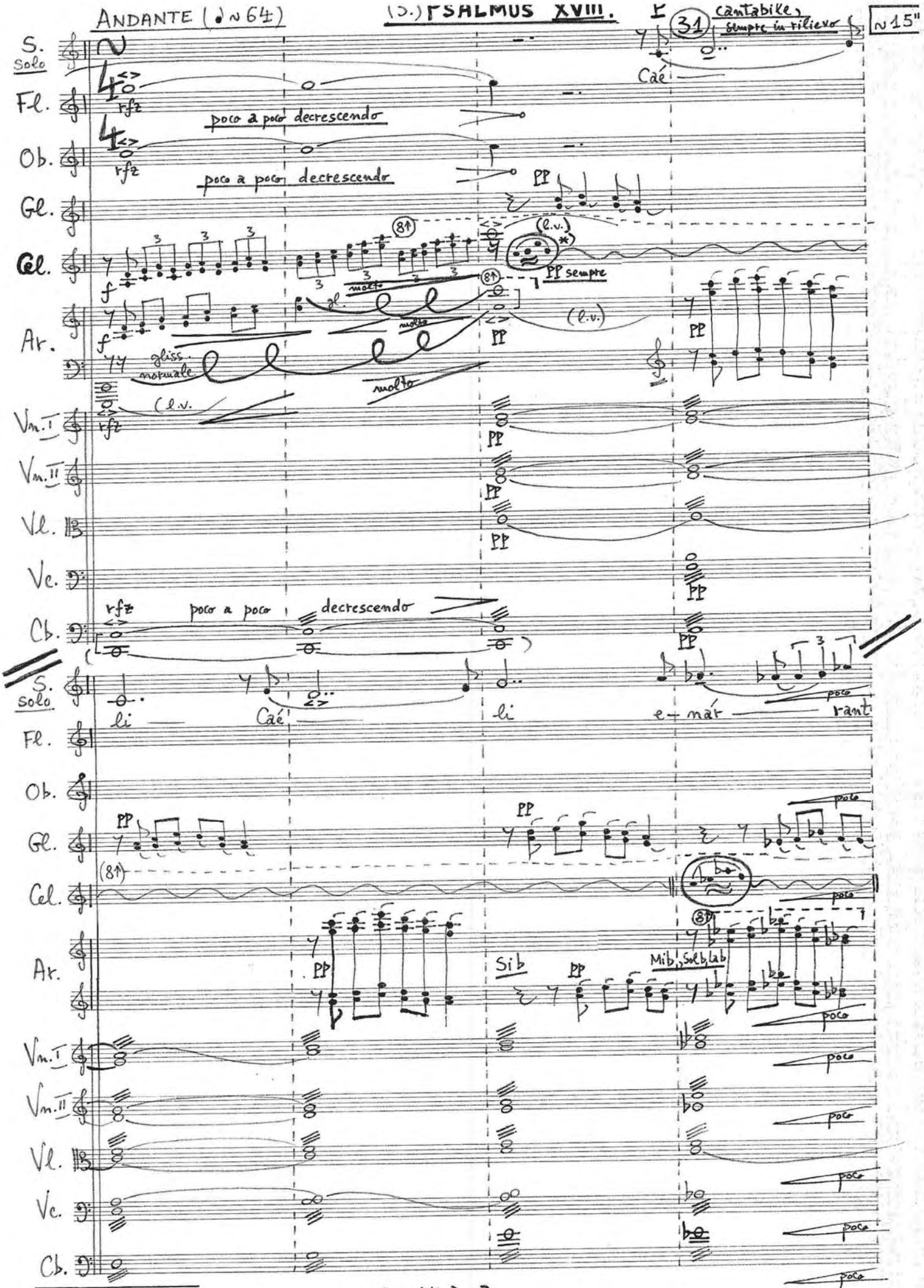
Cb.: liscio (arco ad libitum)

S. Solo: plú-ant jú-stum: a a-pe-ri-á-tur tér-ra, tér-ra, et gér-mi-net Sal-va-tó-rem, Sal-va-tó-rem.

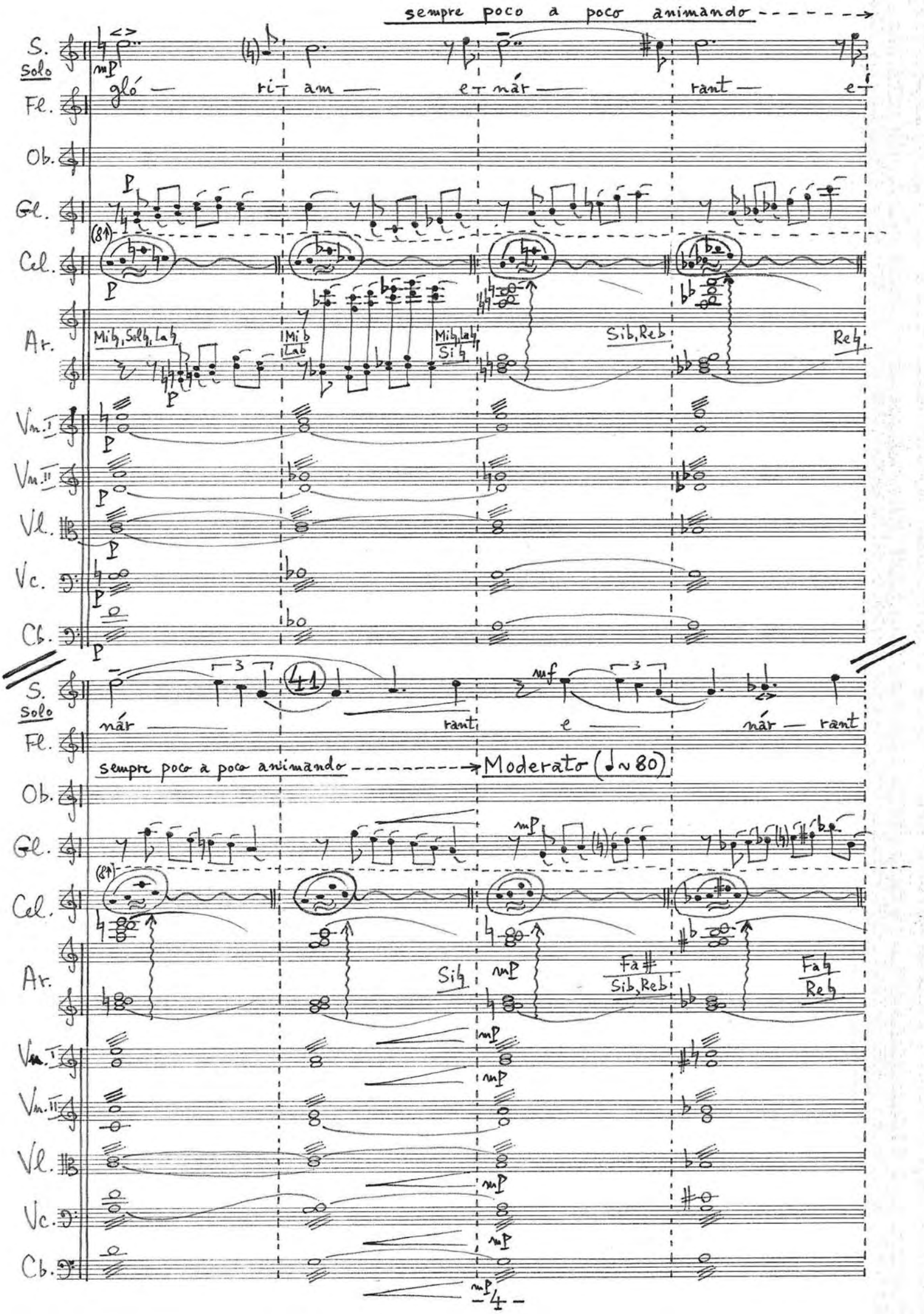
Ar.: gliss. leggiero sulla tavola

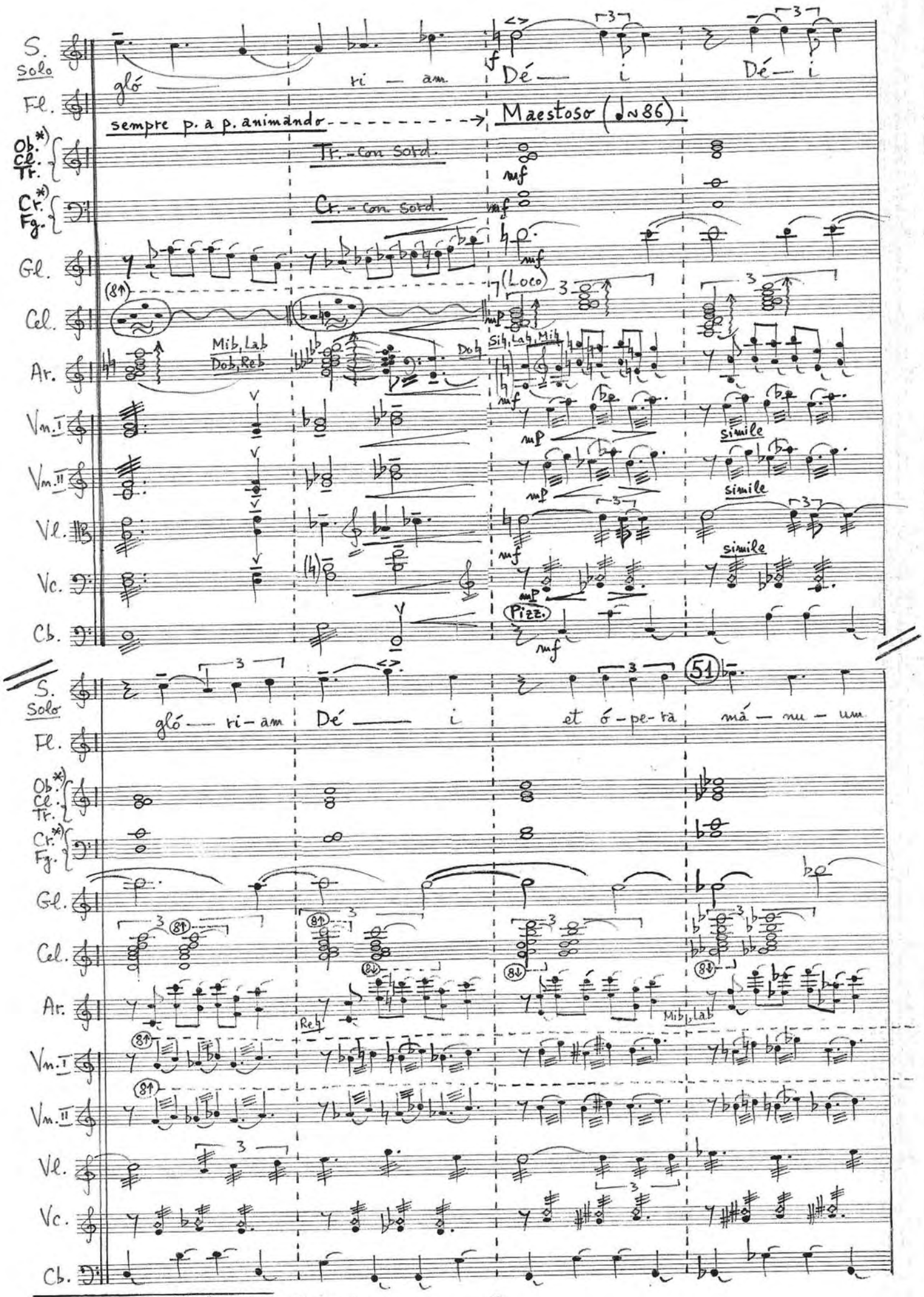
(≈2'15" / ≈4'15")

attacca subito

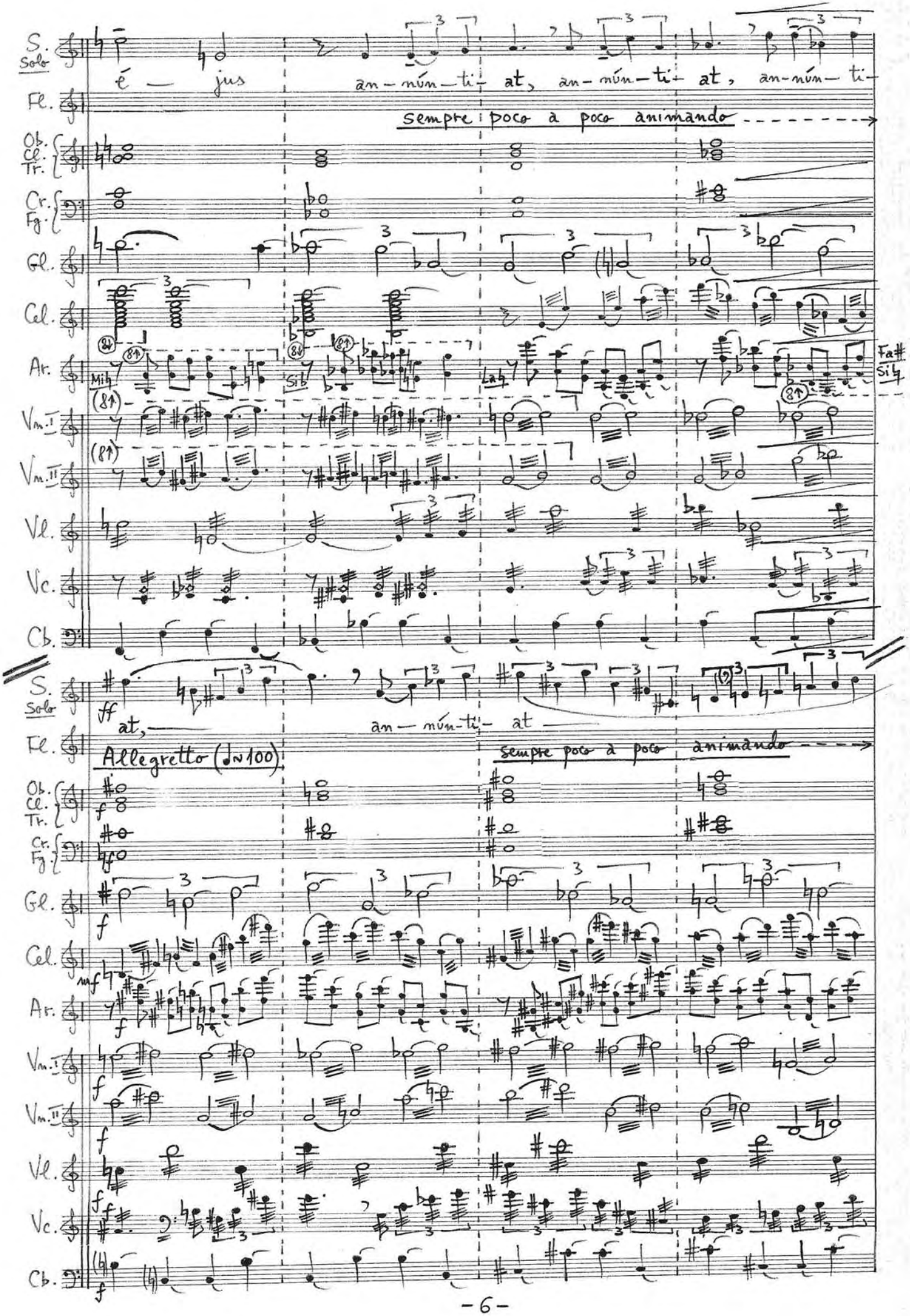


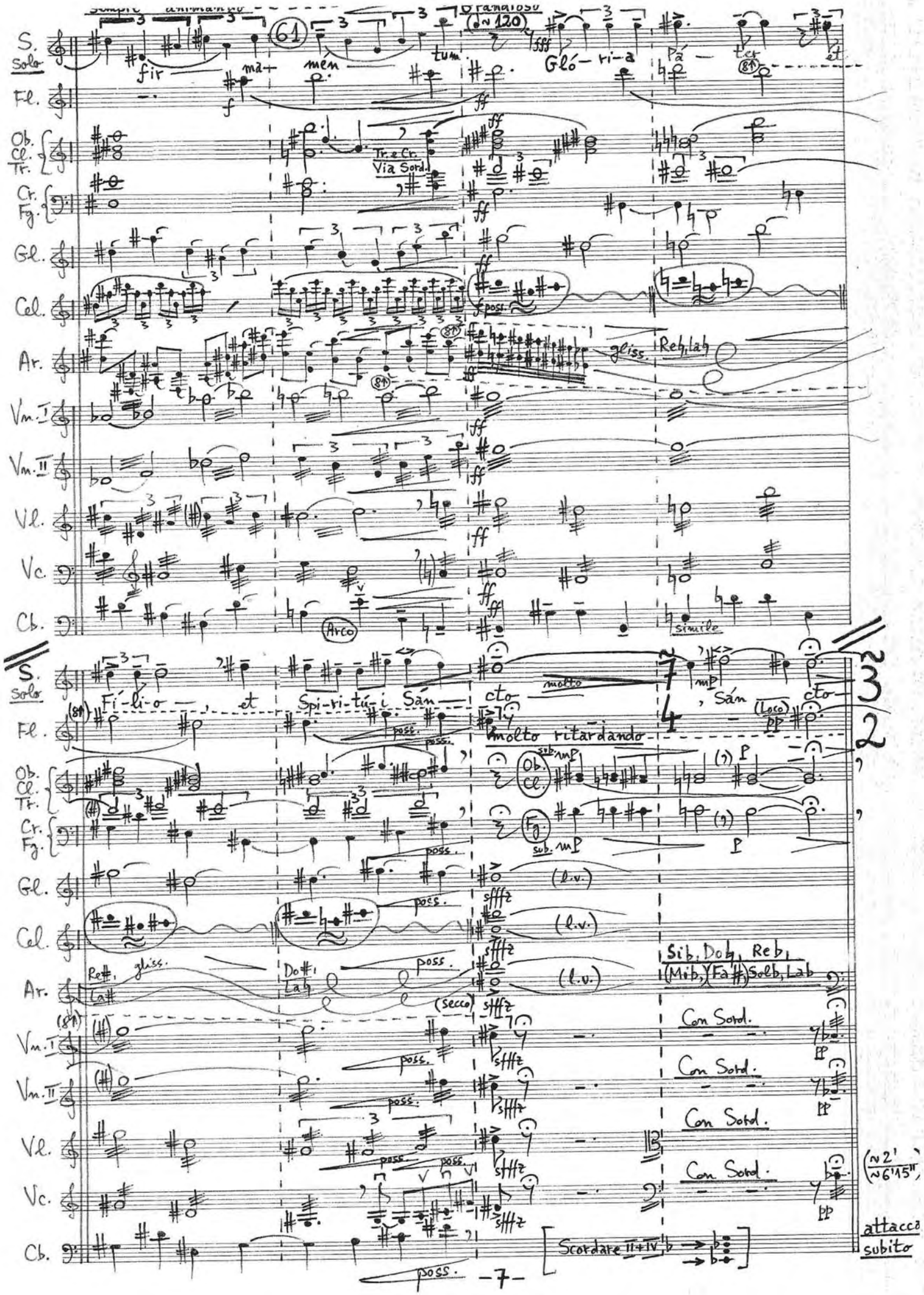
*)-Cellule répétitive-y compris ses variantes (permutations).


sempre poco a poco animando
S.
Solo
Fl.
Ob.
Gl.
Cel.
Ar.
Vn. I
Vn. II
Vl.
Vc.
Cb.
gló — ri — am — e — nár — rant — e
Mi♮, Sol♮, La♮
Mi♭ La♭
Mi♮, La♮ Si♮
Si♭, Re♭
Re♮
nár — rant e — nár — rant
41
sempre poco a poco animando
Moderato (♩ ~ 80)
Si♮
Fa♯ Si♭, Re♭
Fa♮ Re♮

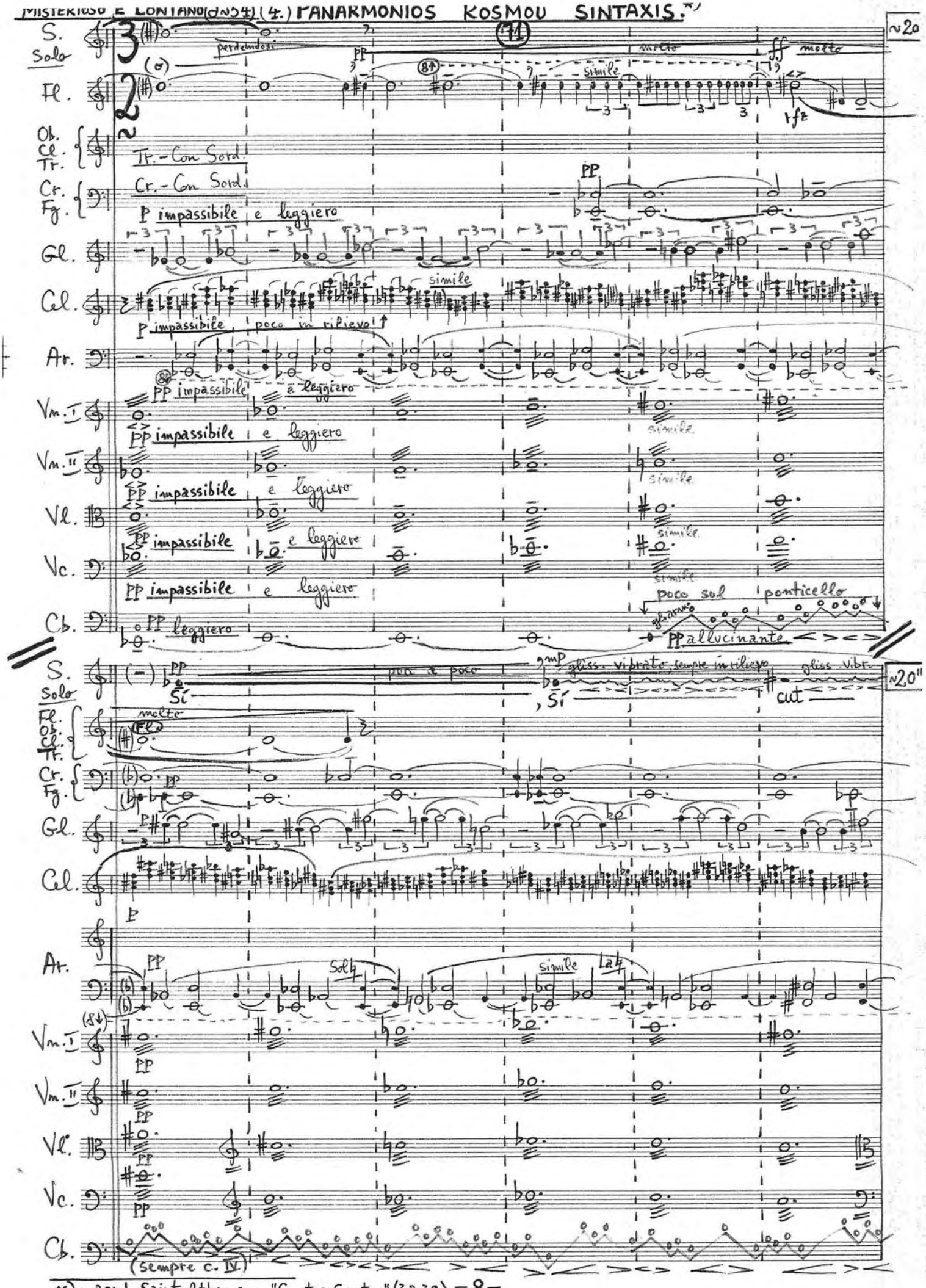


*) Instruments écrits "in Do", dans l'ordre harmonique.

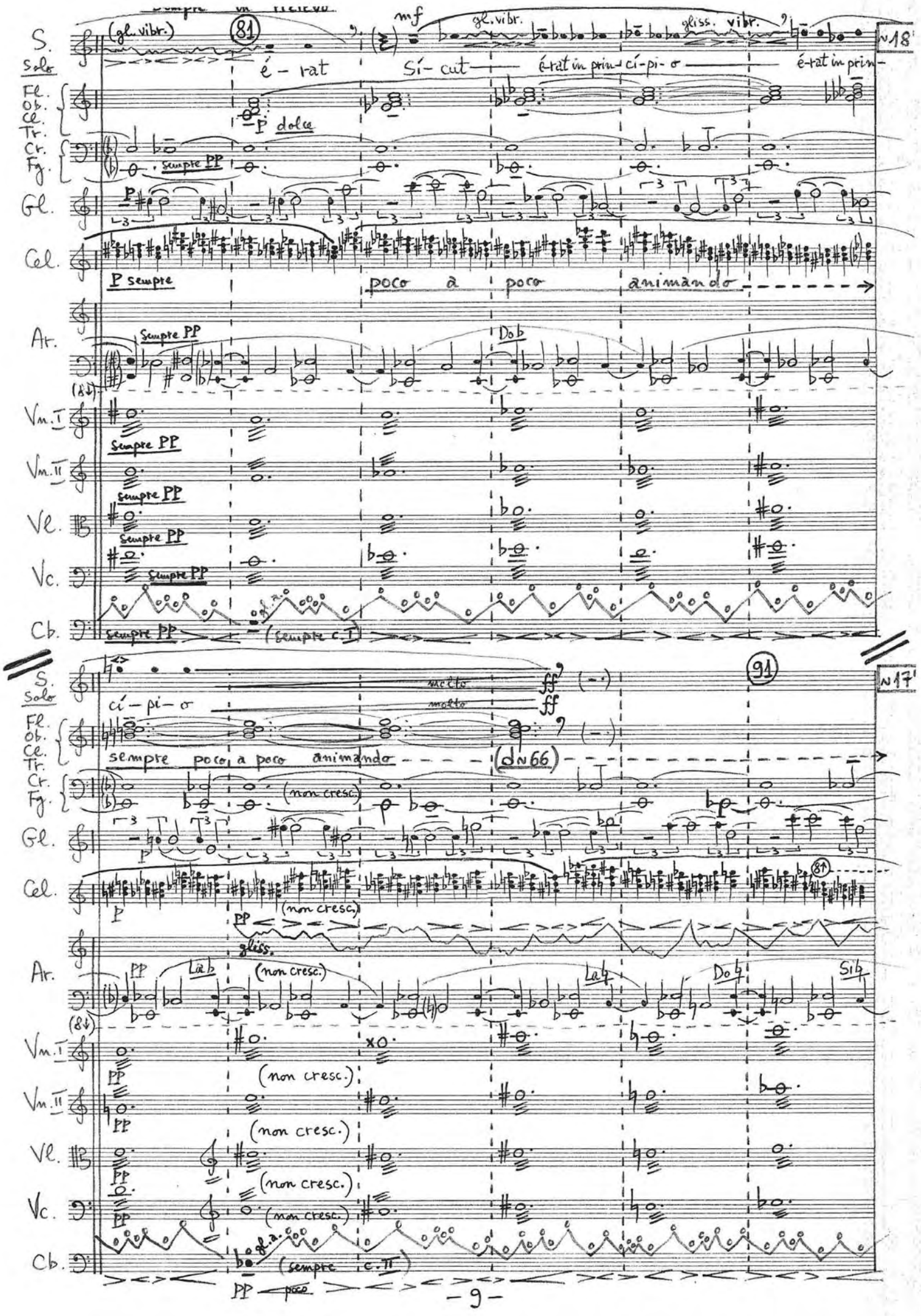

S. Solo
é — jus
an — núm — ti — at, an — núm — ti — at, an — núm — ti —
sempre poco à poco animando
Fl.
Ob.
Cl.
Tr.
Cr.
Fg.
Gl.
Cel.
Ar.
Mib
Sib
Lab
Fa#
Sib
Vn. I
Vn. II
Vl.
Vc.
Cb.
S. Solo
ff
at,
an — núm — ti — at
Allegretto (♩=100)
sempre poco à poco animando
f
mf
f
f
f
f
f

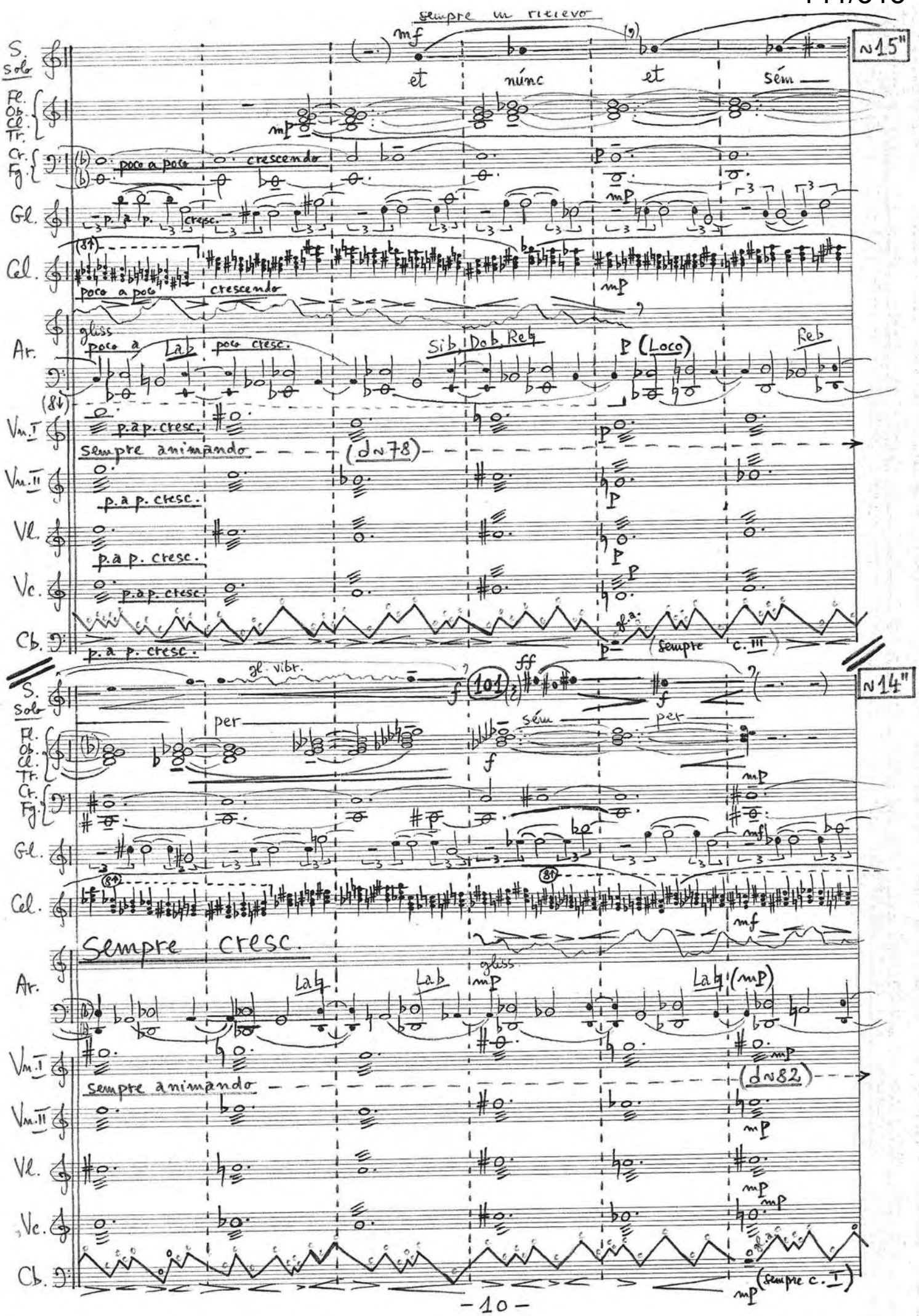

Sempre animando
Grandioso
S. Solo
Fl.
Ob. Cl. Tr.
Cr. Fg.
Gl.
Cel.
Ar.
Vn. I
Vn. II
Vl.
Vc.
Cb.
fir ma- men tum
Gló- ri-a Pá- ter et
Tr. e Cr. Via Sord.
gliss.
Reb, lab
Arco
simile
Fí-li-o, et Spi-ri-tú-i Sán- cto
molto
Sán- cto
molto ritardando
(Loco)
Re#, La#
Do#, Lab
(secco)
Sib, Dob, Reb, (Mib), (Fa#), Solb, Lab
Con Sord.
Scordare II+IV
attacca subito

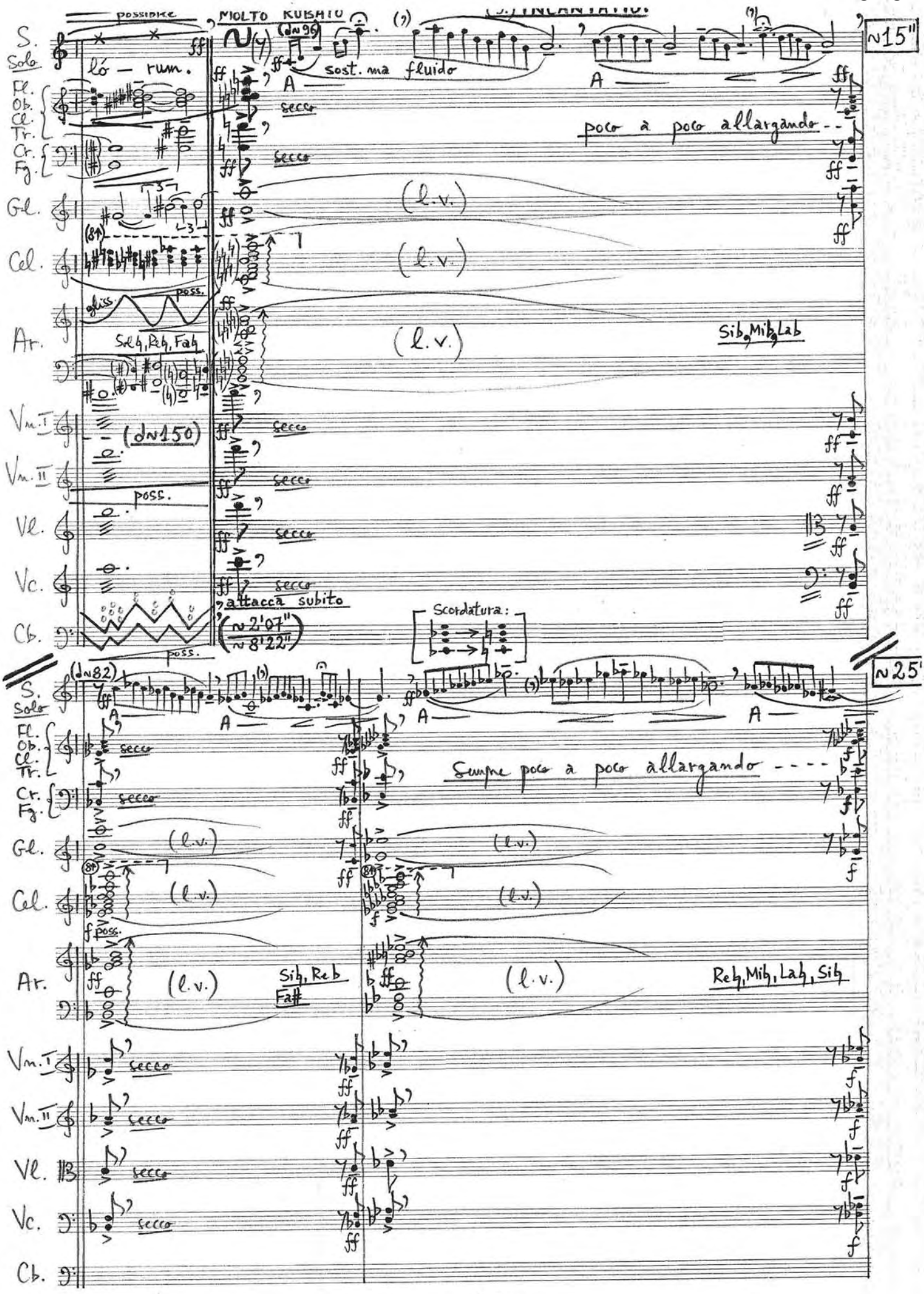
MISTERIOSO E LONTANO (N°4) (4.) PANARMONIOS KOSMOU SINTAXIS.*)

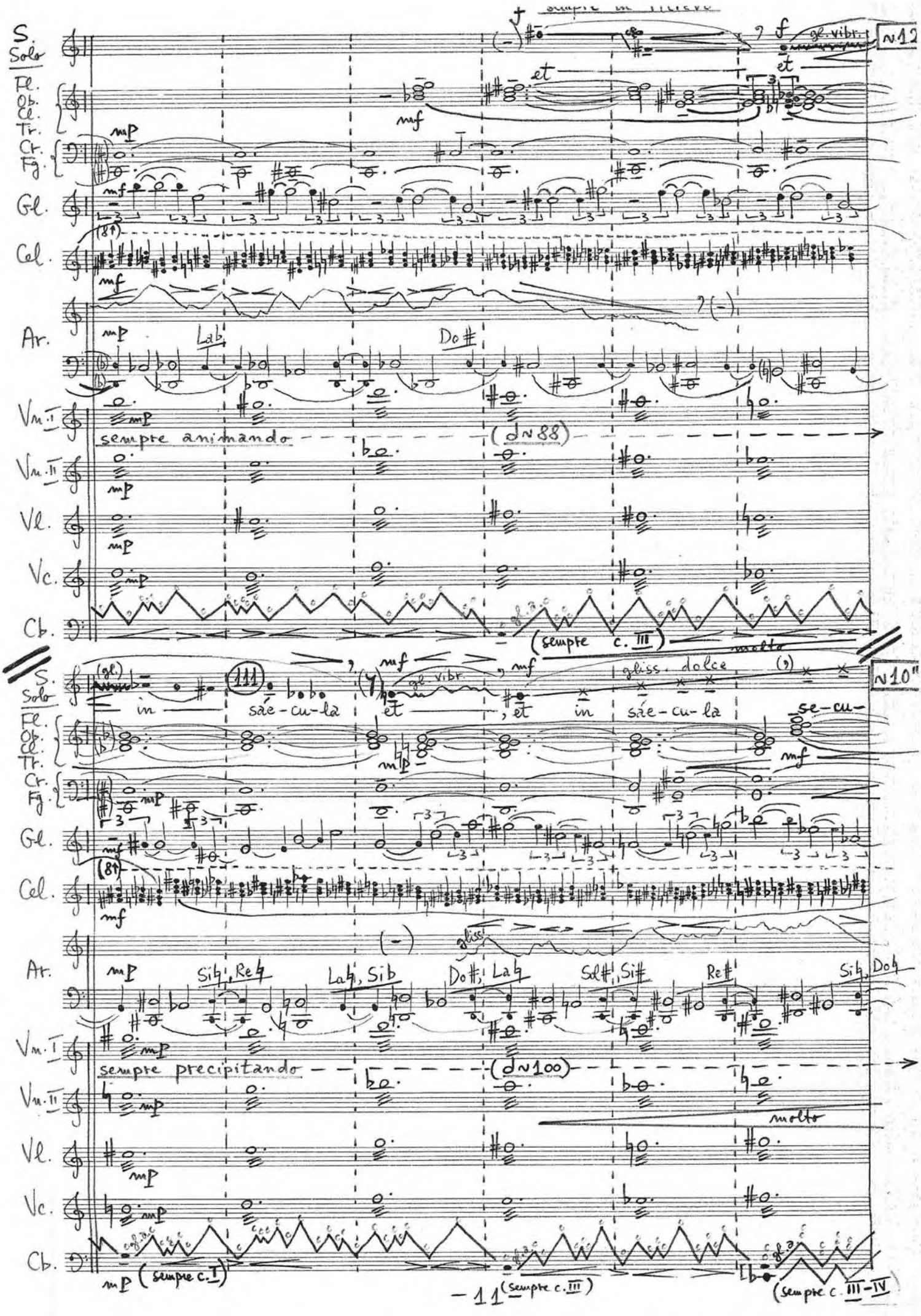


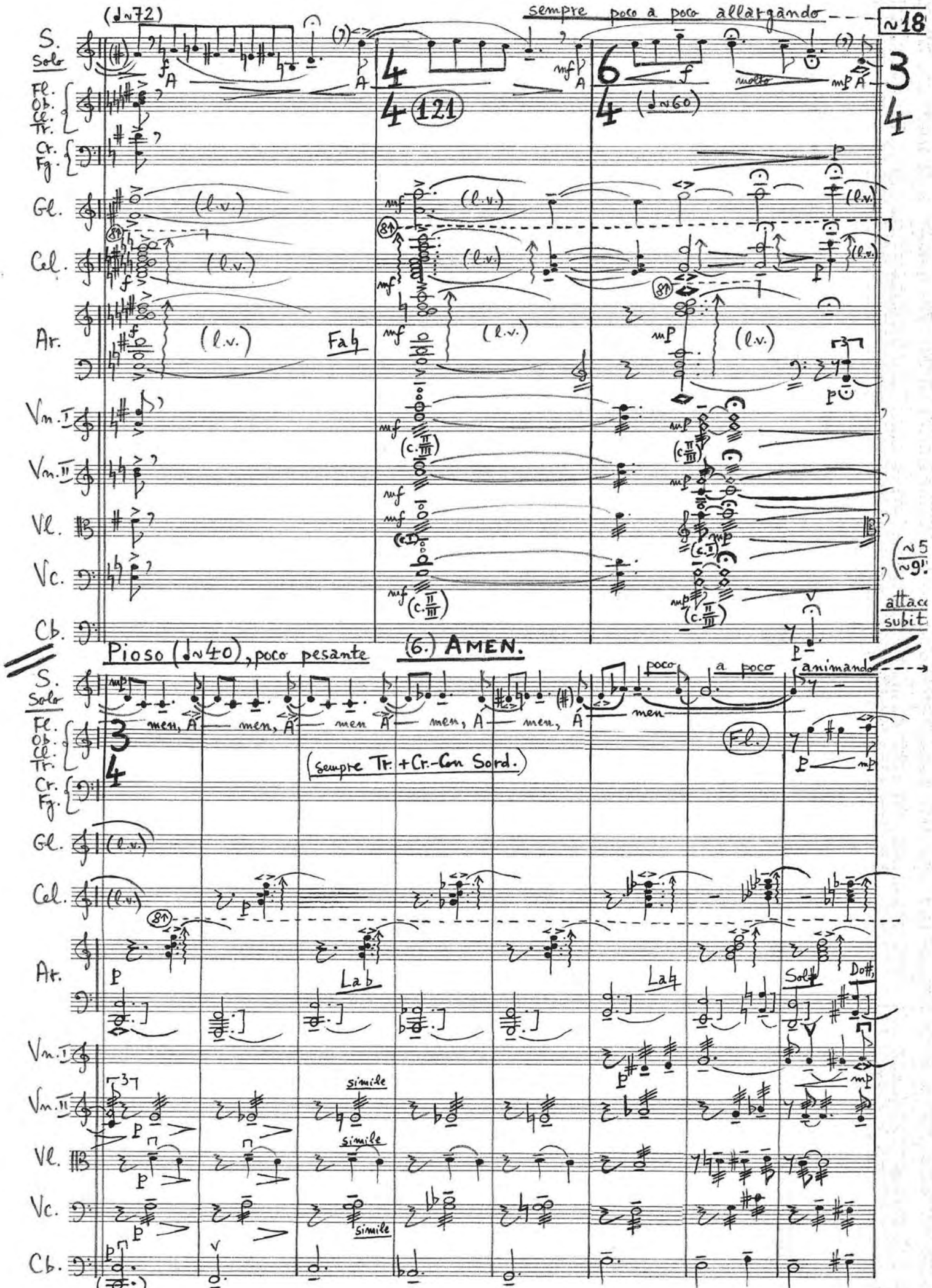
*) - apud Saint Athanase, "Contra Gentes" (38,39)

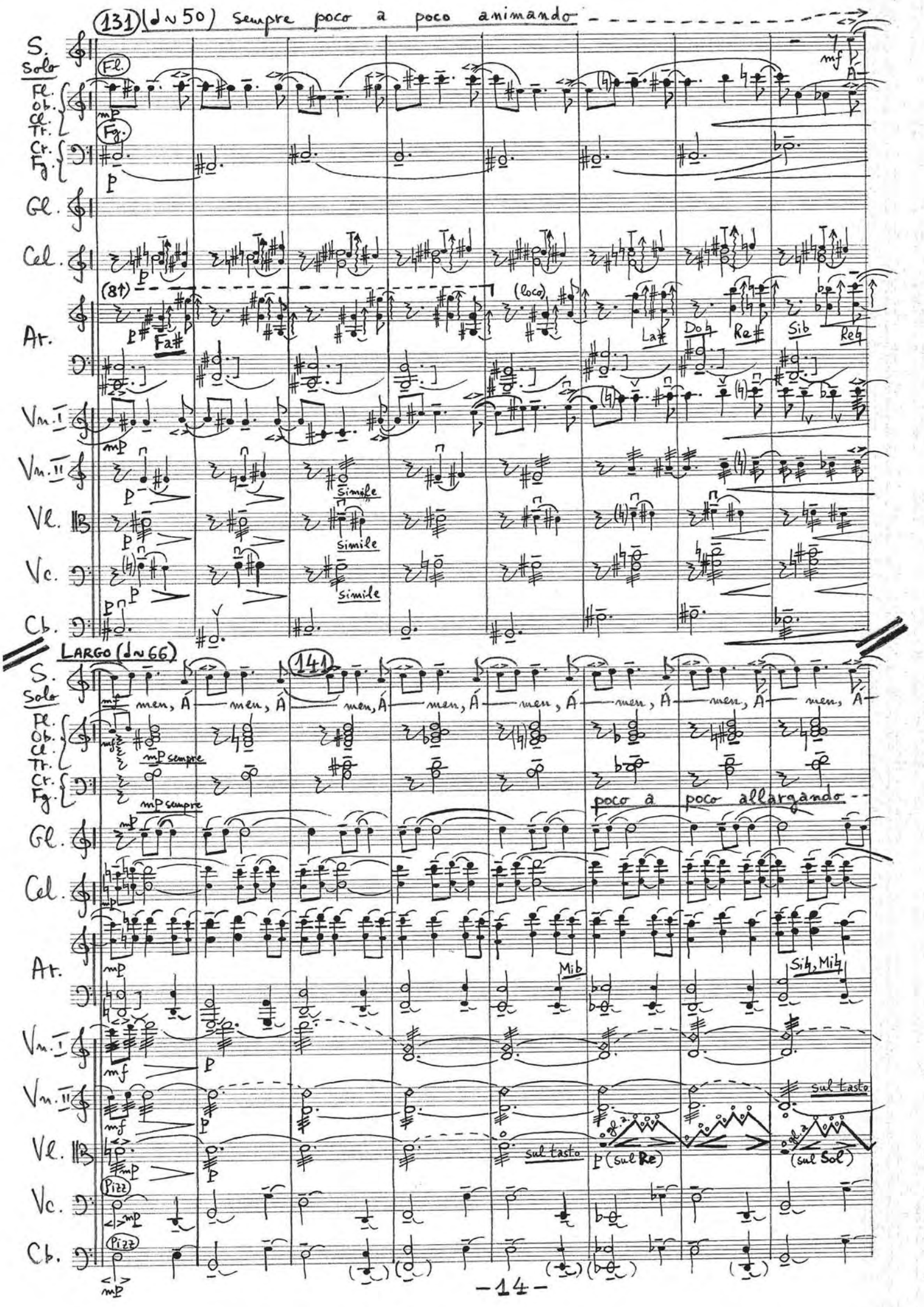

S.
Solo
(gl. vibr.)
81
mf
gl. vibr.
gliss. vibr.
N18
é - rat
Sí - cut
é-rat in prin-
cí-pi-o
é-rat in prin-
Fl.
Ob.
Cl.
Tr.
P dolce
Cr.
Fg.
sempre PP
Gl.
Cel.
P sempre
poco a poco animando
Ar.
Sempre PP
Do♭
Vn. I
Sempre PP
Vn. II
Sempre PP
Vl.
Sempre PP
Vc.
Sempre PP
Cb.
sempre PP
(sempre c. I)
91
N17
molto
ff
cí - pi - o
molto
ff
sempre poco a poco animando
(♩N66)
(non cresc.)
gliss.
Ar.
PP
La♭
(non cresc.)
La♮
Do♮
Si♮
Vn. I
PP
(non cresc.)
Vn. II
PP
(non cresc.)
Vl.
PP
(non cresc.)
Vc.
PP
(non cresc.)
Cb.
gl. a.
(sempre c. II)
PP
poco

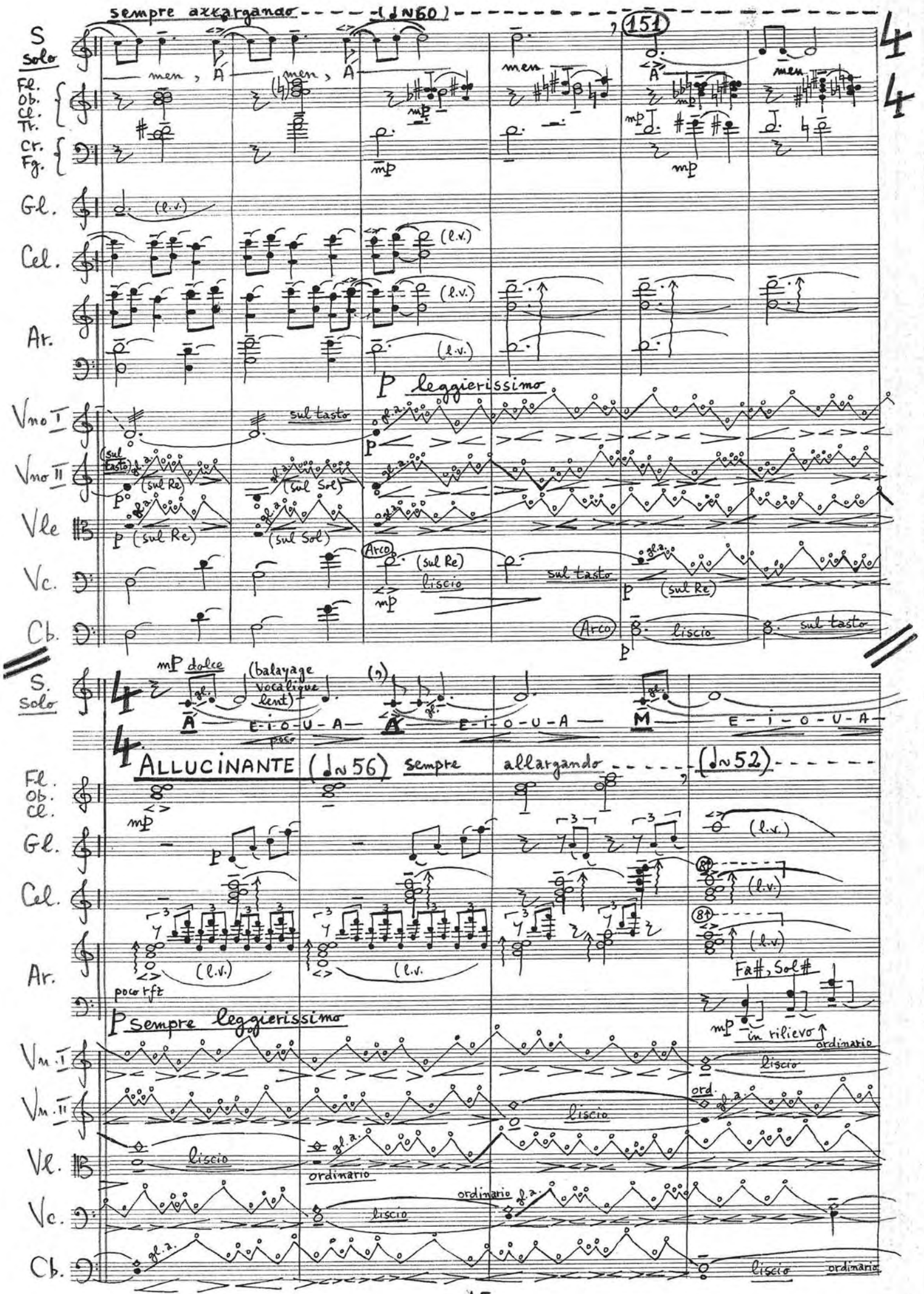

sempre in rilievo
S. Solo
mf
et
núnc
et
sém
~15"
Fl. Ob. Cl. Tr.
mp
Cr. Fg.
poco a poco
crescendo
Gl.
p. a p. cresc.
Cel.
poco a poco
crescendo
Ar.
gliss
poco a
Lab
poco cresc.
Sib, Dob, Reb
P (Loco)
Reb
Vn. I
p. a p. cresc.
sempre animando
(d~78)
Vn. II
p. a p. cresc.
Vl.
p. a p. cresc.
Vc.
p. a p. cresc.
Cb.
p. a p. cresc.
(sempre c. III)
gl. vibr.
101
ff
~14"
per
sém
per
Sempre cresc.
Lab
Lab
gliss
Lab (mp)
(d~82)
(sempre c. I)


possibile
MOLTO RUBATO
(♩≈96)
sost. ma fluido
~15"
S. Solo
ló – rum.
Fl. Ob. Cl. Tr.
Cr. Fg.
Gl.
Cel.
Ar.
Vn. I
Vn. II
Vl.
Vc.
Cb.
secco
poco a poco allargando
(l.v.)
gliss.
poss.
Sol♮, Re♮, Fa♮
Sib, Mib, Lab
(♩≈150)
attacca subito
(≈2'07" / ≈8'22")
Scordatura:
~25"
(♩≈82)
Sempre poco a poco allargando
Si♮, Re♭
Fa#
Re♮, Mi♮, La♮, Si♮


S. Solo
Fl. Ob. Cl. Tr.
Cr. Fg.
Gl.
Cel.
Ar.
Vn. I
Vn. II
Vl.
Vc.
Cb.
gl. vibr.
~12
et
mf
mp
Lab
Do#
sempre animando
(d~88)
(sempre c. III)
molto
~10"
gliss. dolce
in
sáe-cu-la
se-cu-
Si♮, Re♮
La♮, Sib
Do#, La♮
Sol#, Si#
Re#
Si♮, Do♮
sempre precipitando
(d~100)
(sempre c. I)
(sempre c. III)
(sempre c. III-IV)


(♩≈72)
sempre poco a poco allargando
≈18
S. Solo
Fl. Ob. Cl. Tr.
Cr. Fg.
Gl.
Cel.
Ar.
Vn. I
Vn. II
Vl.
Vc.
Cb.
(l.v.)
Fa♭
121
(♩≈60)
(6.) AMEN.
Pioso (♩≈40), poco pesante
men, A
(sempre Tr. + Cr. - Con Sord.)
poco a poco animando
Fl.
Lab
Lab
Sol♯
Do♯
simile
attacca subito


(131) (♩= 50) sempre poco a poco animando
S. Solo
Fl.
Ob.
Cl.
Tr.
Cr.
Fg.
Gl.
Cel.
(81)
Ar.
Fa#
(loco)
La#
Do
Re#
Sib
Reb
Vn. I
Vn. II
Vl.
Vc.
Cb.
simile
LARGO (♩= 66)
141
men, Á
mp sempre
poco a poco allargando
Mib
Sib, Mib
sul tasto
(sul Re)
(sul Sol)
Pizz.


sempre allargando (♩≈60)
151
S solo
men, A men, A
men
A
men
Fl. Ob. Cl. Tr.
Cr. Fg.
Gl.
Cel.
Ar.
(l.v.)
P leggierissimo
Vno I
Vno II
Vle
Vc.
Cb.
sul tasto
(sul Re)
(sul Sol)
Arco
liscio
mP dolce
(balayage vocalique lent)
A E-I-O-U-A
poco
ALLUCINANTE (♩≈56) sempre allargando (♩≈52)
poco rfz
Fa#, Sol#
in rilievo
ordinario
P sempre leggierissimo
Vn. I
Vn. II
Vl.
Vc.
Cb.
ord.
gl.a.

sempre allargando — QUASI SENZA TEMPO (♩~44) sempre allargando — (~15") (longa)

S. Solo — M — E — I — O — U — A — E — N — poco — poco perd. — poco a poco perdendosi

Fl. — suono bianco, quasi vento (respirare ad libitum) — pp — mp

Ob. — suono bianco, quasi vento (resp. ad lib.) — pp — mp

Cl. — suono bianco, quasi vento (resp. ad lib.) — pp — mp

Fg. — suono bianco, quasi vento (resp. ad lib.) — pp — mp

Tr. — suono bianco, quasi vento (resp. ad lib.) — pp — mp

Cr. — suono bianco, quasi vento (resp. ad lib.) — pp — mp

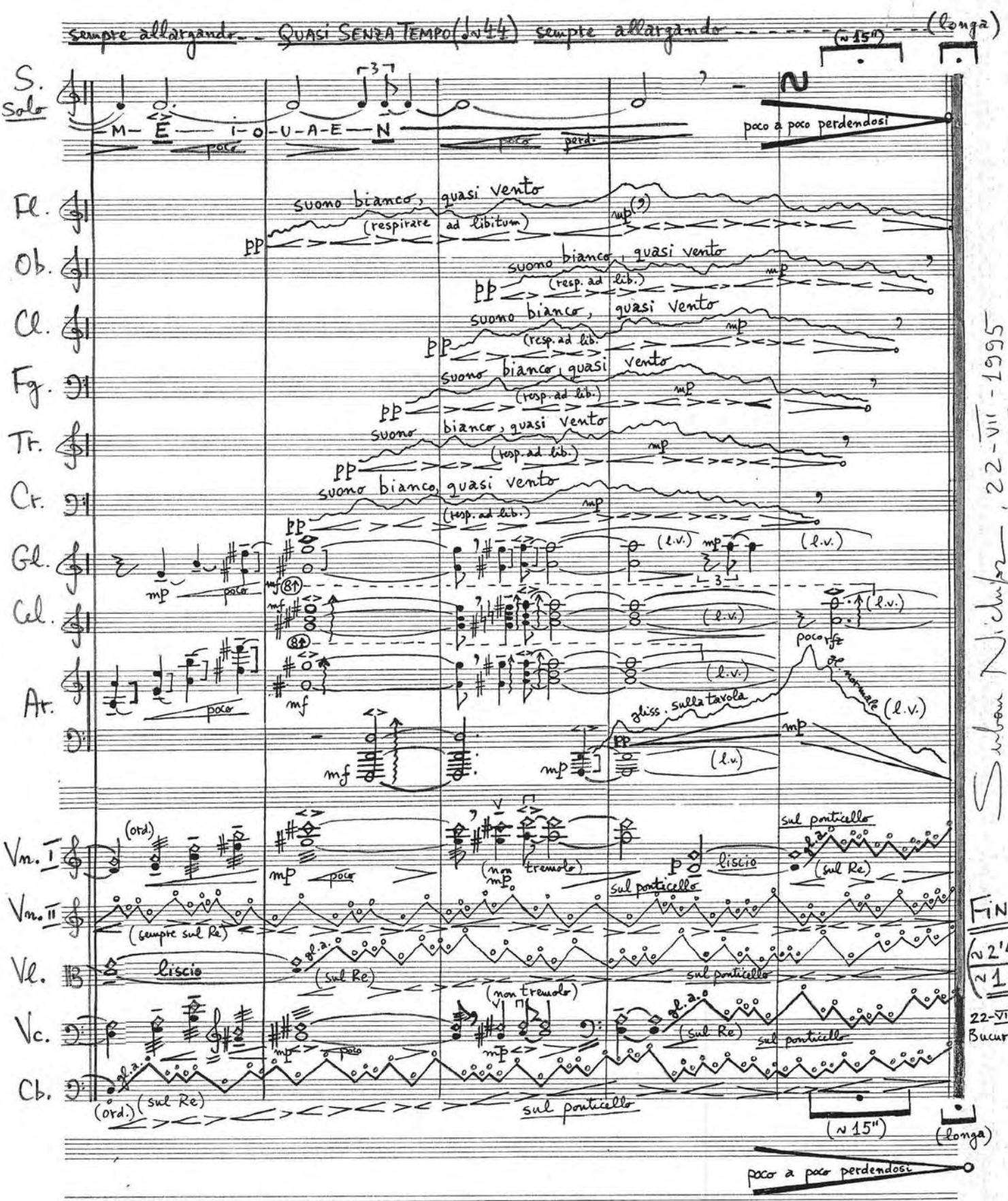
Gl. — mp — poco — mf — (l.v.) — mp — (l.v.)

Cel. — mf — (l.v.) — poco rfz — (l.v.)

Ar. — poco — mf — (l.v.) — gl. normale — (l.v.) — gliss. sulla tavola — pp — mp — (l.v.)

Vn. I — (ord.) — mp — poco — (non tremolo) — mp — liscio — sul ponticello — gl.a. — (sul Re)

Vn. II — (sempre sul Re) — sul ponticello



Vl. — liscio — gl.a. — (sul Re) — sul ponticello

Vc. — (non tremolo) — mp — poco — gl.a. — (sul Re) — sul ponticello

Cb. — gl.a. — (ord.) (sul Re) — sul ponticello — (~15") (longa)

poco a poco perdendosi

Suban Nichifor, 22-VII-1995

FINE (~2'4 (~12

22-VII-95 Bucures

Serban NICHIFOR
(1996)

IN CELEBRATIONE BEATI IOSEPHMARIAE ESCRIVÁ

(Hymnus post communionem)

per

Soprano solo, Coro misto ed Organo

Durata: ca 3'

Testo: "Missa Beati Iosephmariae Escrivá",
"Post communionem" (Cfr.C.De Culto Divino
et disciplina Sacramento rum,Prot.CD 537/92)

Prof. Dr. **Şerban NICHIFOR**
Composer
Academy of Music of Bucharest

Address:
Str. Principatele Unite 2
Vila I, ap.7
70512-Bucharest - ROMANIA tel:40-1-3361399

IN CELEBRATIONE BEATI IOSEPHMARIAE ESCRIVÁ
(Post communionem)

A → Sacraménta, quae súmpsimus, Dómine Deus noster,
in celebratióne beáti Iosephmaríae,
B → spíritum adoptiónis filiórum in nobis corróborent;
A' → sacraménta, quae súmpsimus, Dómine Deus noster,
in celebratióne beáti Iosephmaríae;
C → ut, voluntáti tuae fidéliter obsequéntes,
in sanctitátis via laeti ambulémus.
A" → Sacraménta, quae súmpsimus, Dómine Deus noster,
in celebratióne beáti Iosephmaríae;
D → Per Christum Dóminum nostrum. Ámen.

(Missa Beati Iosephmariae Escrivá,
Cfr.C.De Culto Divino et disciplina Sacramento
rum,Prot.CD 537/92)

Durata : ~ 3'

Solenne (♩~66), molto cantabile — Serban Nichifor (1996)

Organo

mf

(A) mf espressivo, in rilievo

Solo

S. Sa-cra-mén-ta quae súm-psi-mus, Dó-mi-ne Dé-us nó- ster, — in ce-le-bra-ti-ó — ne be-á-ti

A.

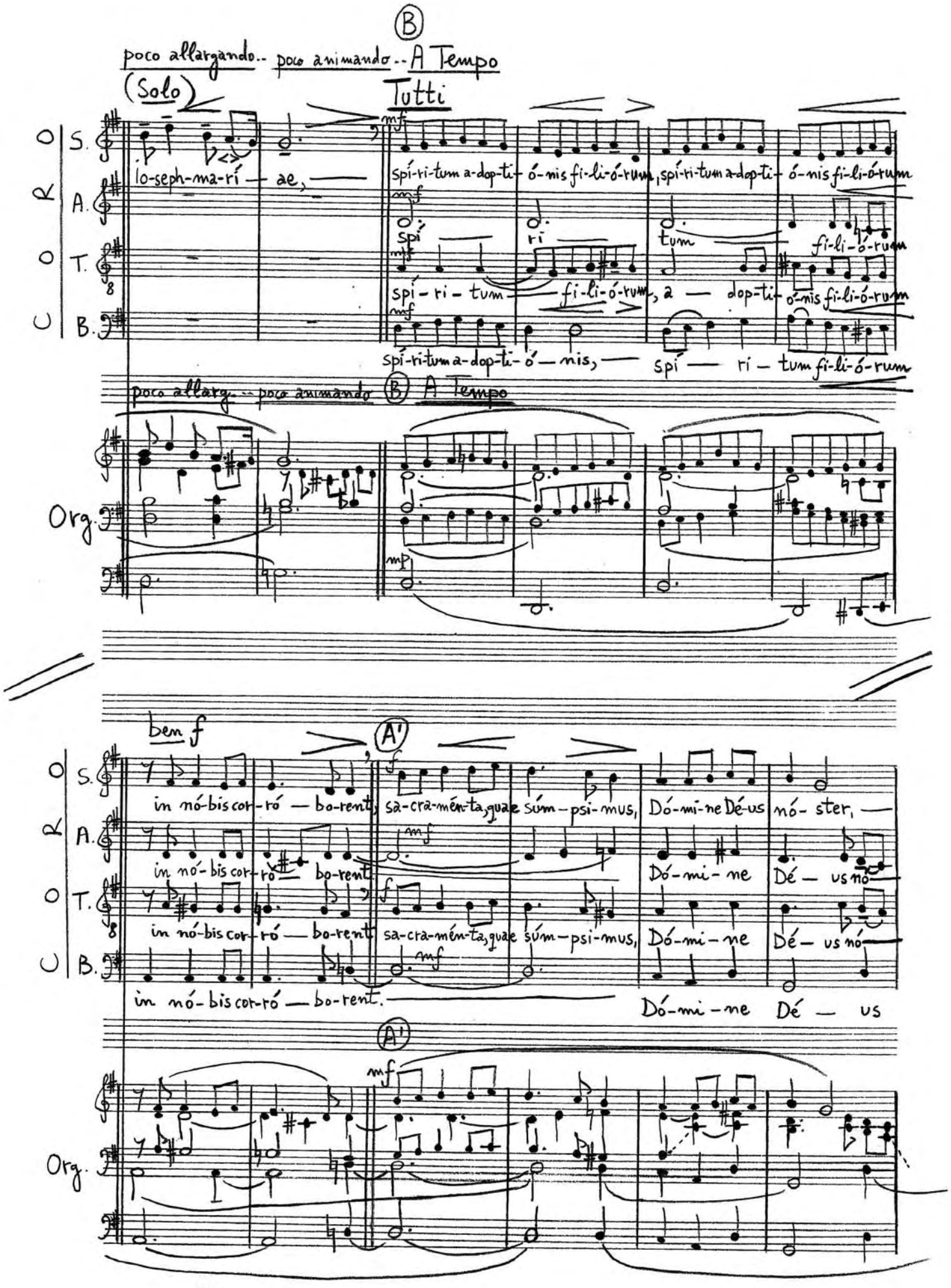
T.

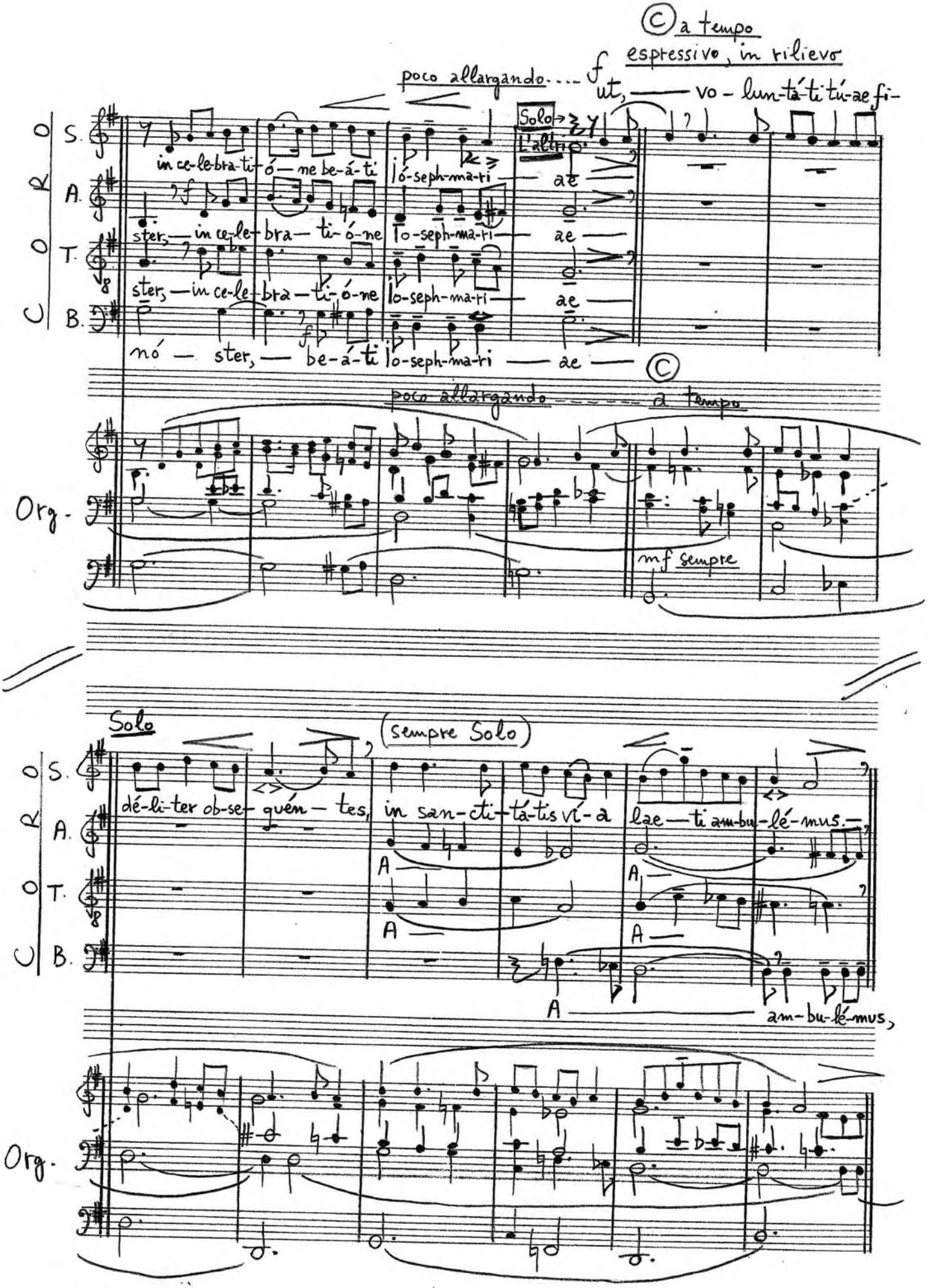
B.

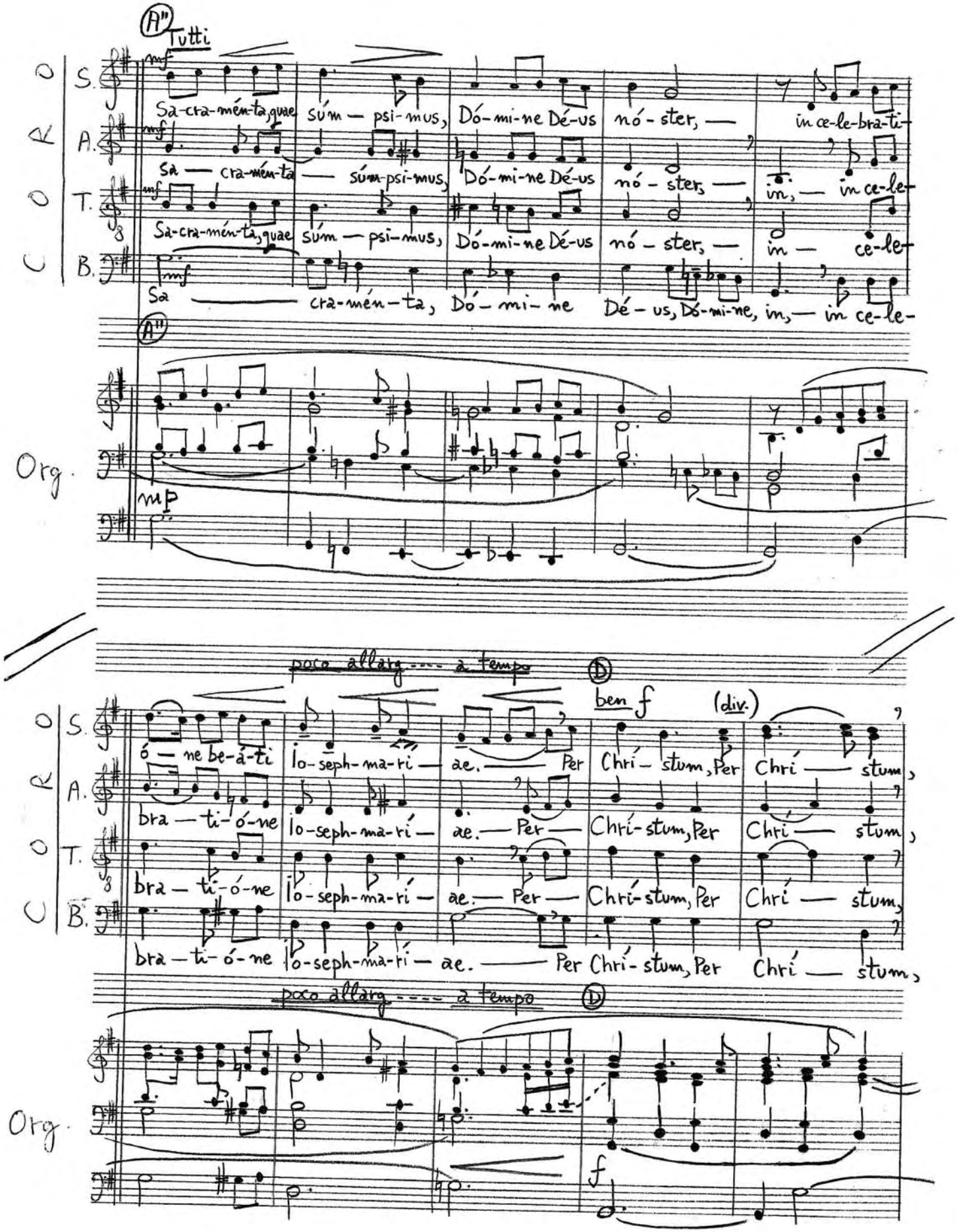
(A)

Org.

mp sempre


B
poco allargando.. poco animando -- A Tempo
(Solo)
Tutti
CORO
S.
A.
T.
B.
Org.
lo-seph-ma-rí — ae,
spí-ri-tum a-dop-ti- ó-nis fi-li-ó-rum, spí-ri-tum a-dop-ti- ó-nis fi-li-ó-rum
spí-ri-tum fi-li-ó-rum, a — dop-ti- ó-nis fi-li-ó-rum
spí-ri-tum a-dop-ti- ó — nis, spí — ri — tum fi-li-ó-rum
poco allarg. -- poco animando
B
A Tempo
ben f
A'
in nó-bis cor-ró — bo-rent, sa-cra-mén-ta, quae súm-psi-mus, Dó-mi-ne Dé-us nó- ster, —
in nó-bis cor-ró — bo-rent
Dó-mi-ne Dé — us nó-
in nó-bis cor-ró — bo-rent. Dó-mi-ne Dé — us
A'


Ⓒ a tempo
espressivo, in rilievo
poco allargando
f
ut, vo - lun-tá-ti tú-ae fi-
Solo
l'altro
in ce-le-bra-ti-ó-ne be-á-ti ló-seph-ma-ri ae
ster, in ce-le-bra-ti-ó-ne lo-seph-ma-ri ae
ster, in ce-le-bra-ti-ó-ne lo-seph-ma-ri ae
nó ster, be-á-ti lo-seph-ma-ri ae
Ⓒ
poco allargando
a tempo
Org.
mf sempre
Solo
(sempre Solo)
dé-li-ter ob-se- quén - tes, in san-cti-tá-tis ví-a lae-ti am-bu-lé-mus.
am-bu-lé-mus,
Org.


A"
Tutti
CORO
S.
A.
T.
B.
Sa-cra-mén-ta, quae súm — psi-mus, Dó-mi-ne Dé-us nó-ster, — in ce-le-bra-ti-
Sa — cra-mén-ta — súm-psi-mus, Dó-mi-ne Dé-us nó-ster, — in, — in ce-le-
Sa-cra-mén-ta, quae súm — psi-mus, Dó-mi-ne Dé-us nó-ster, — in — ce-le-
Sa — cra-mén-ta, Dó-mi-ne Dé-us, Dó-mi-ne, in, — in ce-le-
Org.
mp
poco allarg. --- a tempo
D
ben f
(div.)
ó — ne be-á-ti Ío-seph-ma-ri — ae. — Per Chri-stum, Per Chri — stum,
bra — ti-ó-ne Ío-seph-ma-rí — ae. — Per — Chrí-stum, Per Chri — stum,
bra — ti-ó-ne Ío-seph-ma-rí — ae. — Per — Chrí-stum, Per Chrí — stum,
bra — ti-ó-ne Ío-seph-ma-rí — ae. — Per Chri-stum, Per Chrí — stum,
poco allarg. --- a tempo
D
Org.
f

Tutti
+ Soprano solo

ff

(unis.)

S. Chrí-stum, Per Chrí — stum, Dó — mi-num nó — strum, Chrí — stum. — Chrí-stum, Per

A. Chrí-stum, Per Chrí — stum, Dó-mi-num nó — strum, Chrí — stum. — Chrí-stum, Per

T. Chrí-stum, Per Chrí — stum, Dó — mi-num nó — strum, Chrí — stum. — Chrí-stum, Per

B. Chrí-stum, Per Chrí — stum, Dó-mi-num nó — strum, Christ, Per Christum Dó-mi-num nó — strum,

Org.

ben f

poco a poco allargando

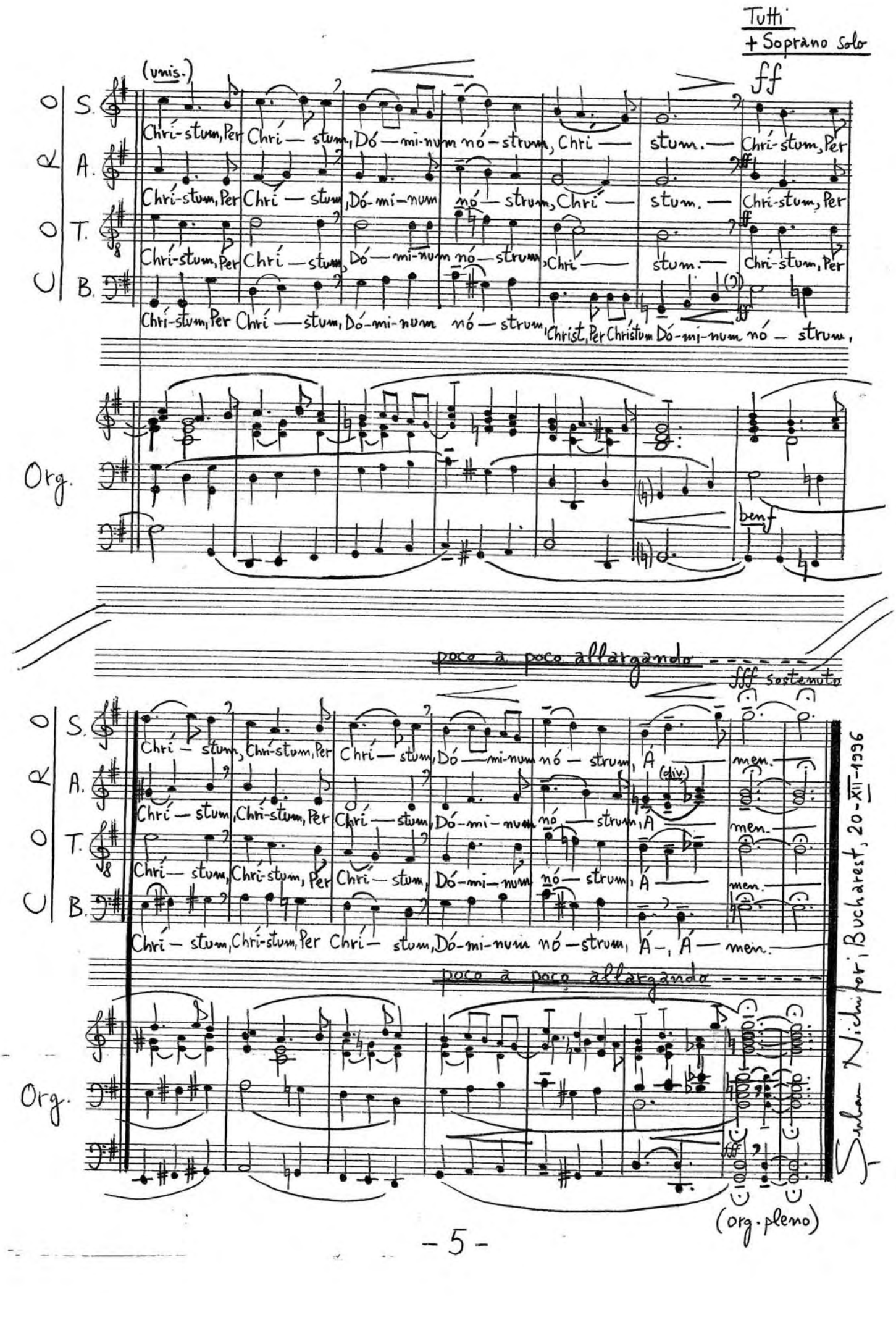
fff sostenuto

S. Chrí — stum, Chrí-stum, Per Chrí — stum, Dó — mi-num nó — strum, Á — men.

A. Chrí — stum, Chrí-stum, Per Chrí — stum, Dó-mi-num nó — strum, Á — men.

T. Chrí — stum, Chrí-stum, Per Chrí — stum, Dó-mi-num nó — strum, Á — men.

B. Chrí — stum, Chrí-stum, Per Chrí — stum, Dó-mi-num nó — strum, Á —, Á — men.



(div.)

poco a poco allargando

Org.

fff

(org. pleno)

Sulan Nichifor, Bucharest, 20-XII-1996

Duration: ca 3'

Motto: "SUPER OBLATA"

IN CELEBRATIONE BEATI IOSEPHMARIAE ESCRIVÁ

per

Coro misto a capella

Testo

("Missa Beati Iosephmariae Escrivá",
"Post communionem" - Cfr.C.De Culto Divino
et disciplina Sacrementorum,Prot.CD 537/92)

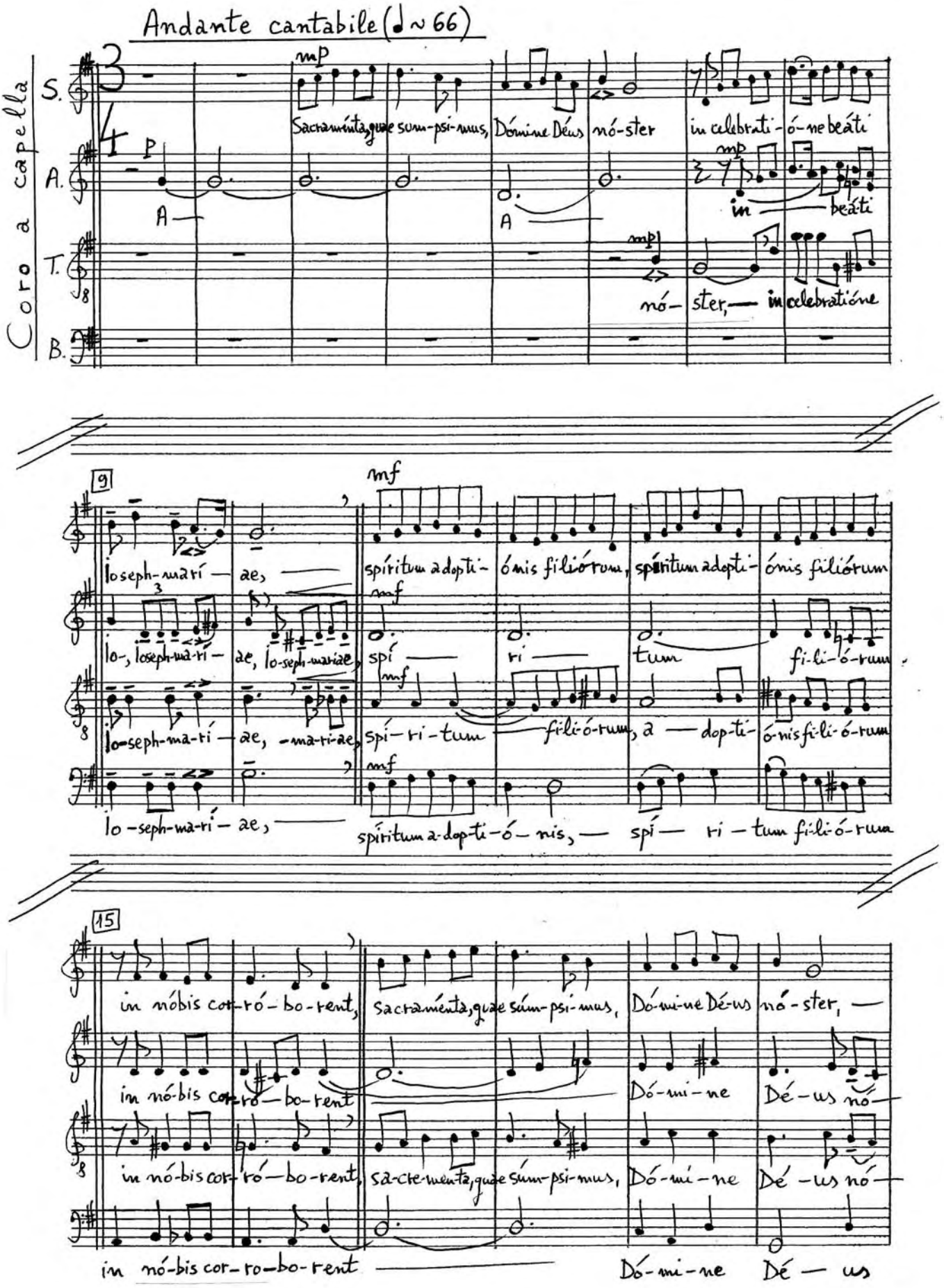
Sacraménta, quae súmpsimus, Dómine Deus noster,
in celebratióne beáti Iosephmaríae,
spíritum adoptiónis filiórum in nobis corróborent;
sacraménta, quae súmpsimus, Dómine Deus noster,
in celebratióne beáti Iosephmaríae;
ut, voluntáti tuae fidéliter obsequéntes,
in sanctitátis via laeti ambulémus.
Sacraménta, quae súmpsimus, Dómine Deus noster,
in celebratióne beáti Iosephmaríae;
Per Christum Dóminum nostrum. Ámen.

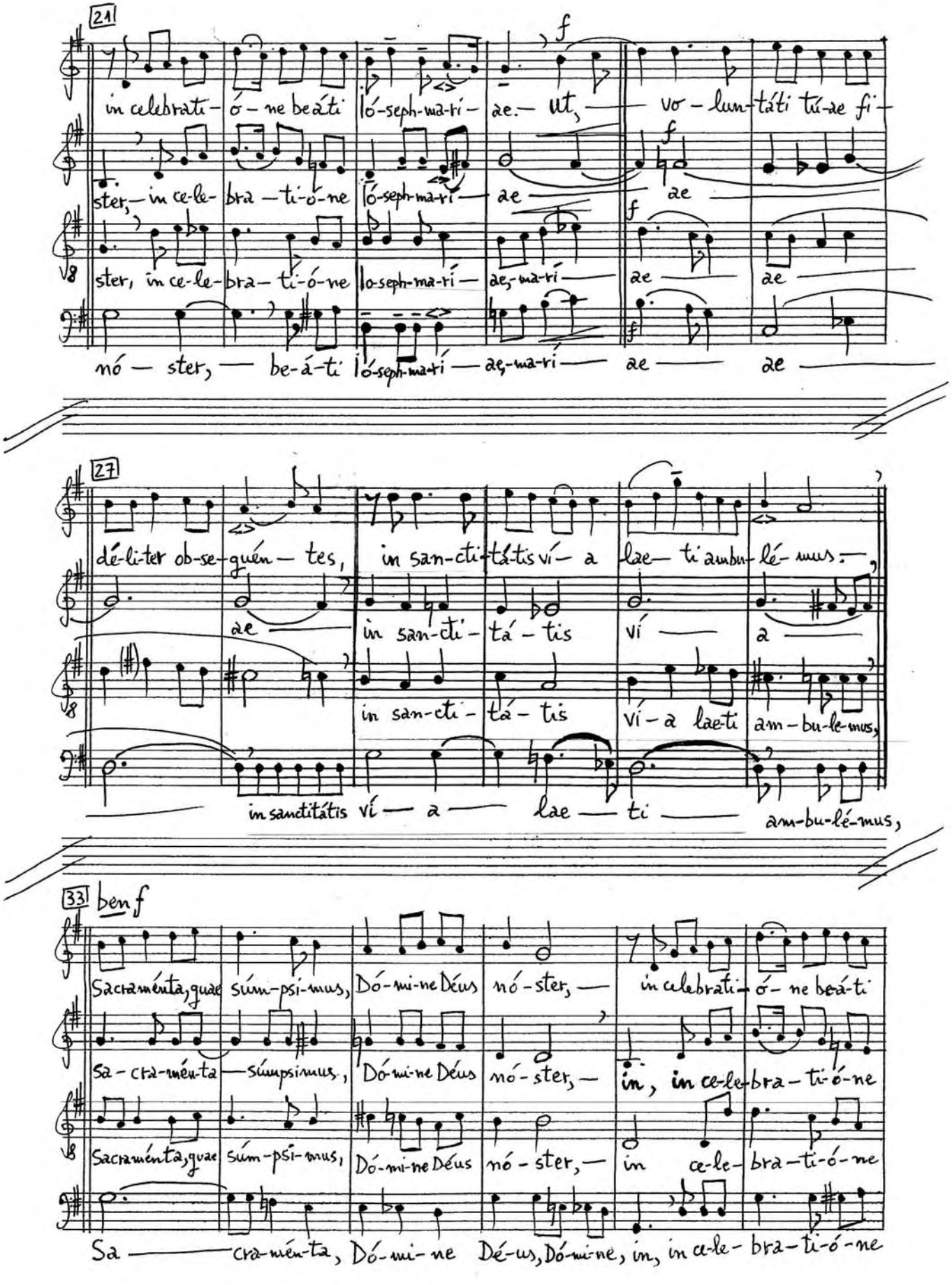
.---------.

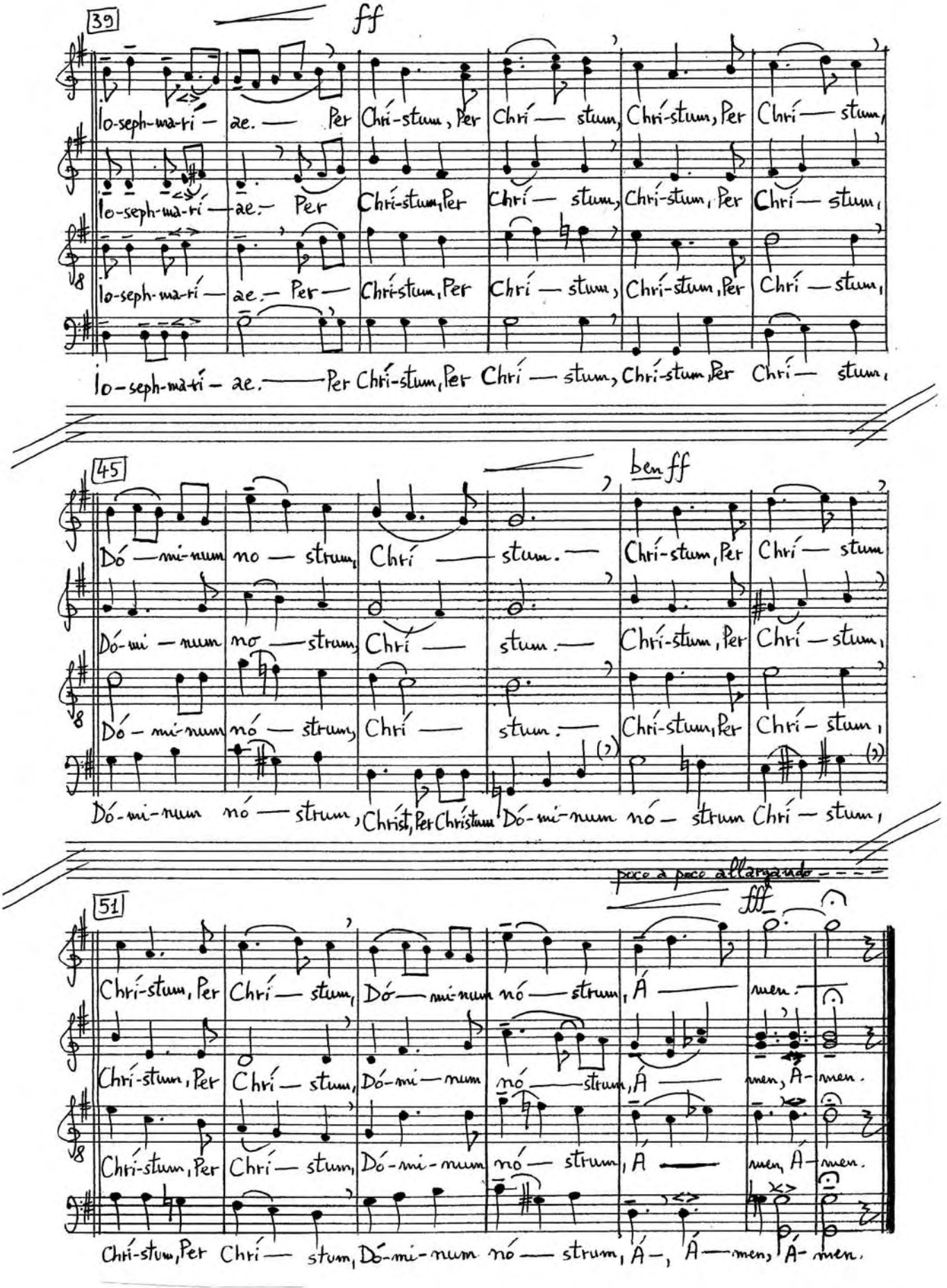
Duration: ca 3'

Motto:"SUPER OBLATA"

IN CELEBRATIONE BEATI IOSEPHMARIAE ESCRIVÁ




21
in celebrati- ó - ne beáti Ióseph-ma-rí- ae. ut, vo - lun-táti tú-ae fi-
ster, in ce-le- bra -ti-ó-ne Ióseph-ma-rí ae ae
ster, in ce-le- bra- ti-ó-ne Ioseph-ma-rí ae, ma-rí ae ae
nó — ster, be-á-ti Ióseph-ma-rí ae, ma-rí ae ae
27
dé-li-ter ob-se-quén- tes, in san-cti-tá-tis ví- a lae- ti am-bu-lé- mus:
ae in san-cti- tá - tis ví a
in san-cti- tá - tis ví - a lae-ti am - bu-le-mus,
in sanctitátis ví — a lae — ti am-bu-lé-mus,
33 ben f
Sacraménta, quae súm-psi-mus, Dó-mi-ne Déus nó - ster, in celebrati- ó - ne beá-ti
Sa - cra-mén-ta súmpsimus, Dó-mi-ne Déus nó - ster, in, in ce-le-bra - ti-ó-ne
Sacraménta, quae súm-psi-mus, Dó-mi-ne Déus nó - ster, in ce-le- bra -ti-ó-ne
Sa — cra-mén-ta, Dó-mi-ne Dé-us, Dó-mi-ne, in, in ce-le- bra-ti-ó-ne



Bucarest,
10-VII-2001

26ème Florilège Vocal de Tours, Concours de Composition - 16 Mai 1997
Hôtel de Ville, Rue de Minimes, B.P. 1452, 37014 Tours Cedex 1, France

Serban Nichifor

Durée globale: ca 10'

"J E S U"

- poème choral pour choeur mixte et orgue -

(catégorie "oeuvres en forme de cycle")

NB - Les séquences composantes ne sont pas indépendantes.

Texte: "Jesu, Jesu, Jesu..."

Durée: ~ 10' (en forme de cycle) Pentru Liana

"Jesu" pour chœur à voix mixtes et orgue

– Texte: "Jesu, Jesu, Jesu..." –

Serban Nichifor

A Sempre PP immateriale, lontano, angelico (♩~60) quasi preghiera

Coro I S. A. – Organo – Coro II T. B.

Je — su, — Je — su, — Je — su, — Je — su, — Je — su, — Je — su, —

liscio

*) PP Je — su, — Je — su, — Je — su, — Je — su, — Je — su, — Je — su, —

poco

poco rit. -- poco a poco animando

(11) Je — su, — (?) simile

Je — su, — simile

PP

Largo, molto tranquillo (♩~40)

poco rit. -- a tempo

poco (?) mP

(21) 2 Je — su, — simile

Je — su

Je — su

2 P Je — su, — simile

poco a poco animando → Con Duolo (♩~48)

(31) Je — su, — simile

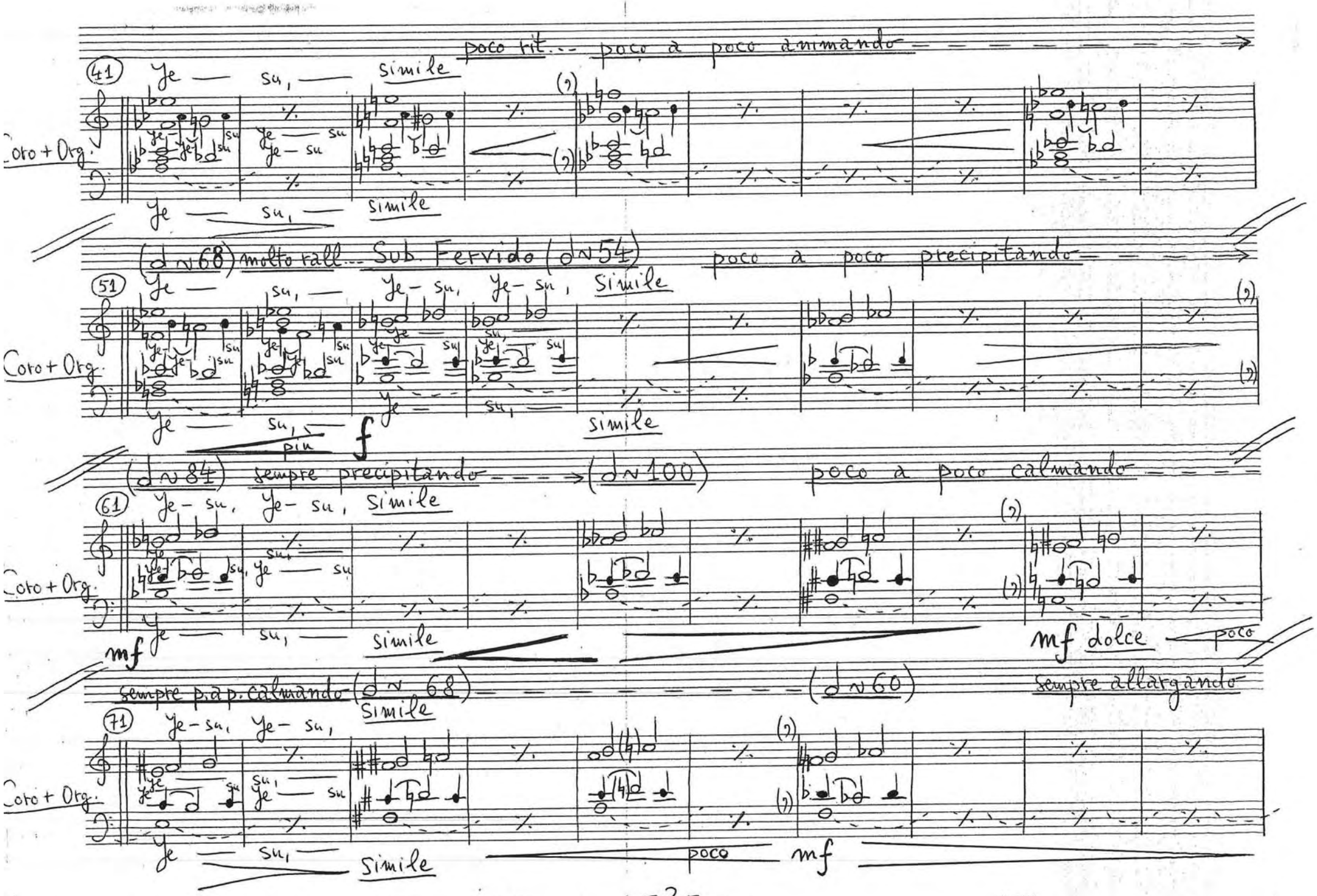
Je — su

Je — su

Je — su, — simile

più mf

*) Organo: Basso legato (⌒...), sempre continuo, – 1 – liscio, senza cesura (?)



poco rit... poco a poco animando

(41) Ye — su, — simile

Coro + Org.

Ye — su, — simile

(♩ ~ 68) molto rall... Sub. Fervido (♩ ~ 54) poco a poco precipitando

(51) Ye — su, — Ye - su, Ye - su, simile

Coro + Org.

Ye — su, — più f simile

(♩ ~ 84) sempre precipitando → (♩ ~ 100) poco a poco calmando

(61) Ye - su, Ye - su, simile

Coro + Org.

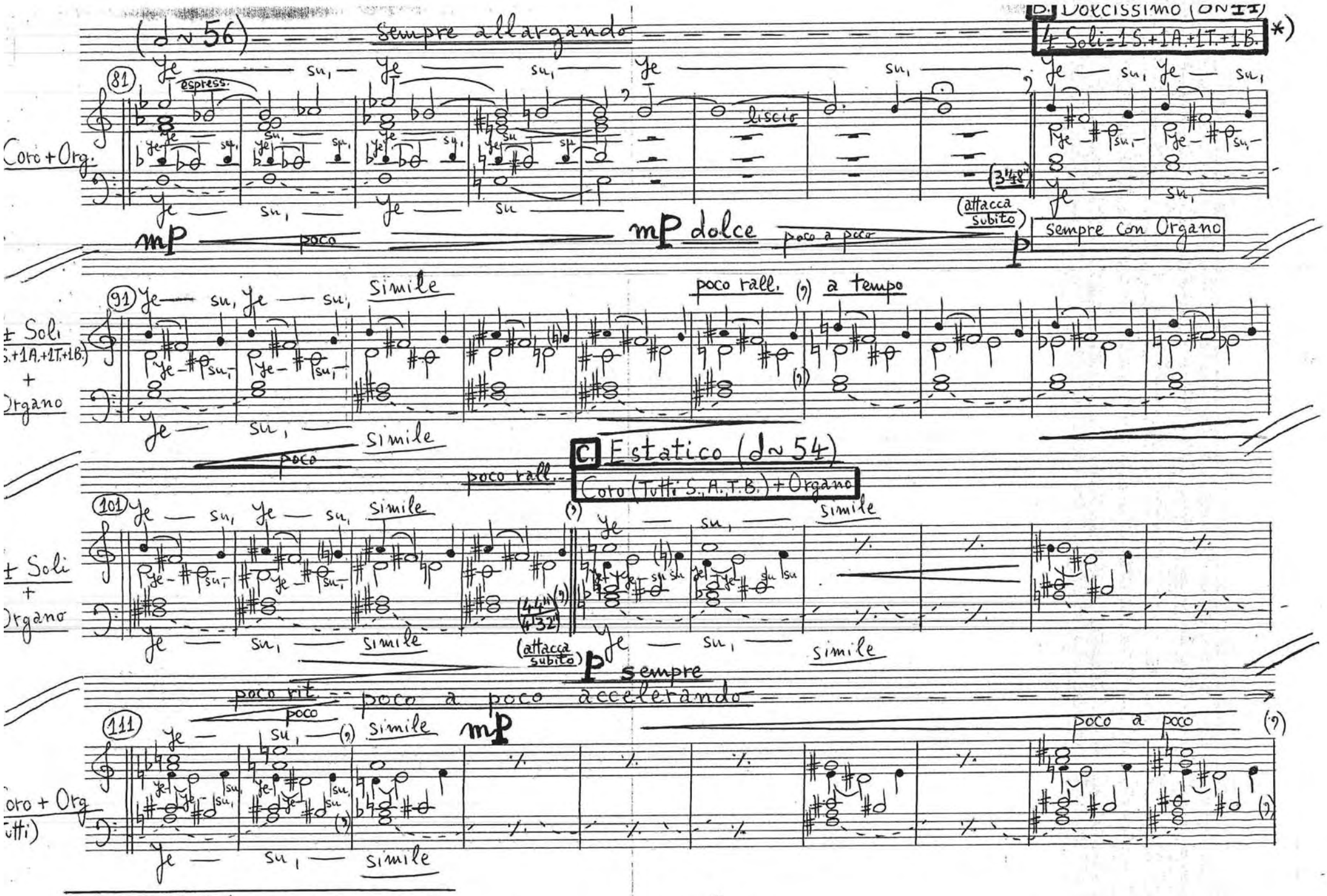
mf Ye — su, — simile mf dolce poco

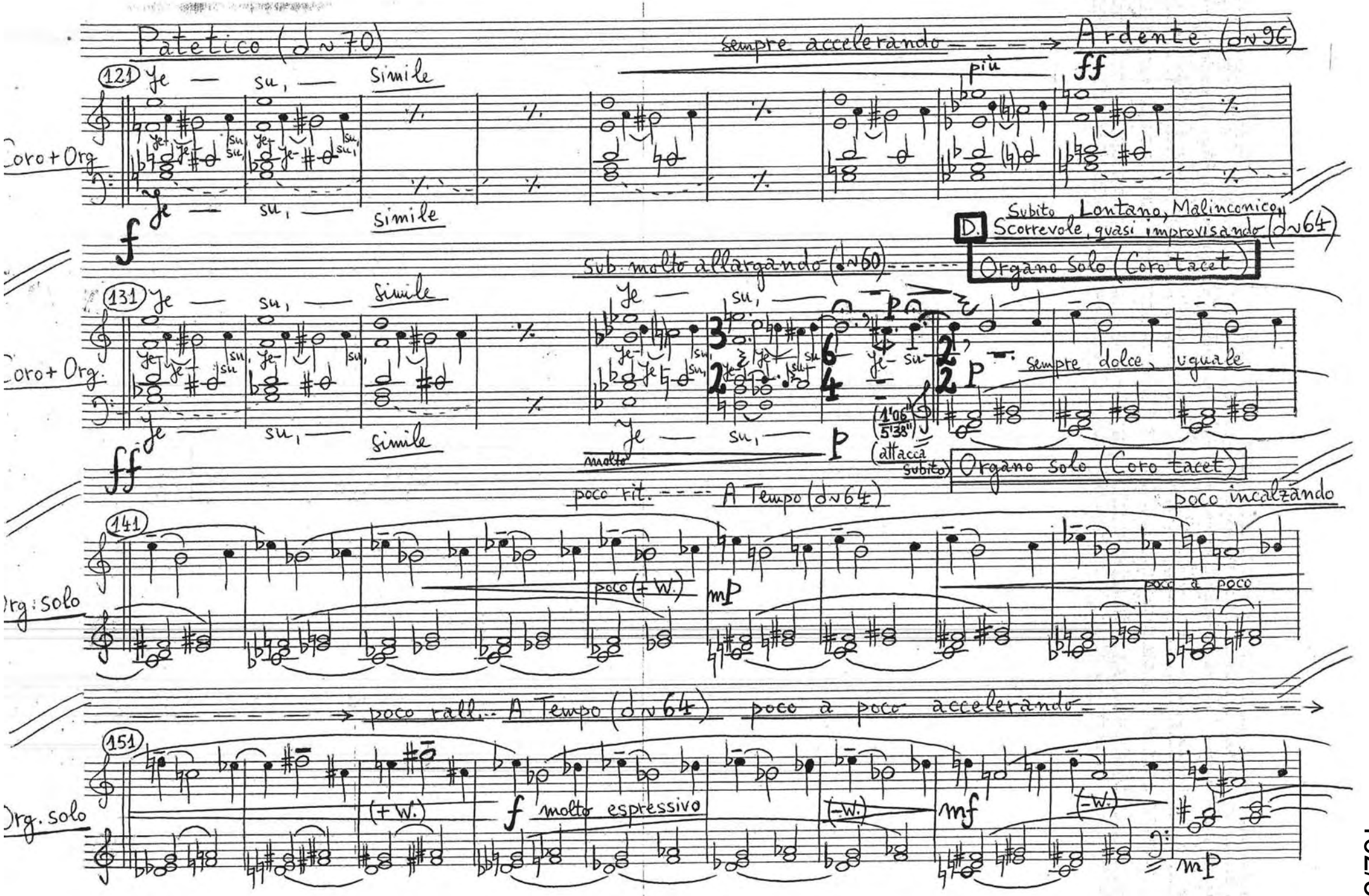
sempre p.a.p. calmando (♩ ~ 68) — (♩ ~ 60) sempre allargando

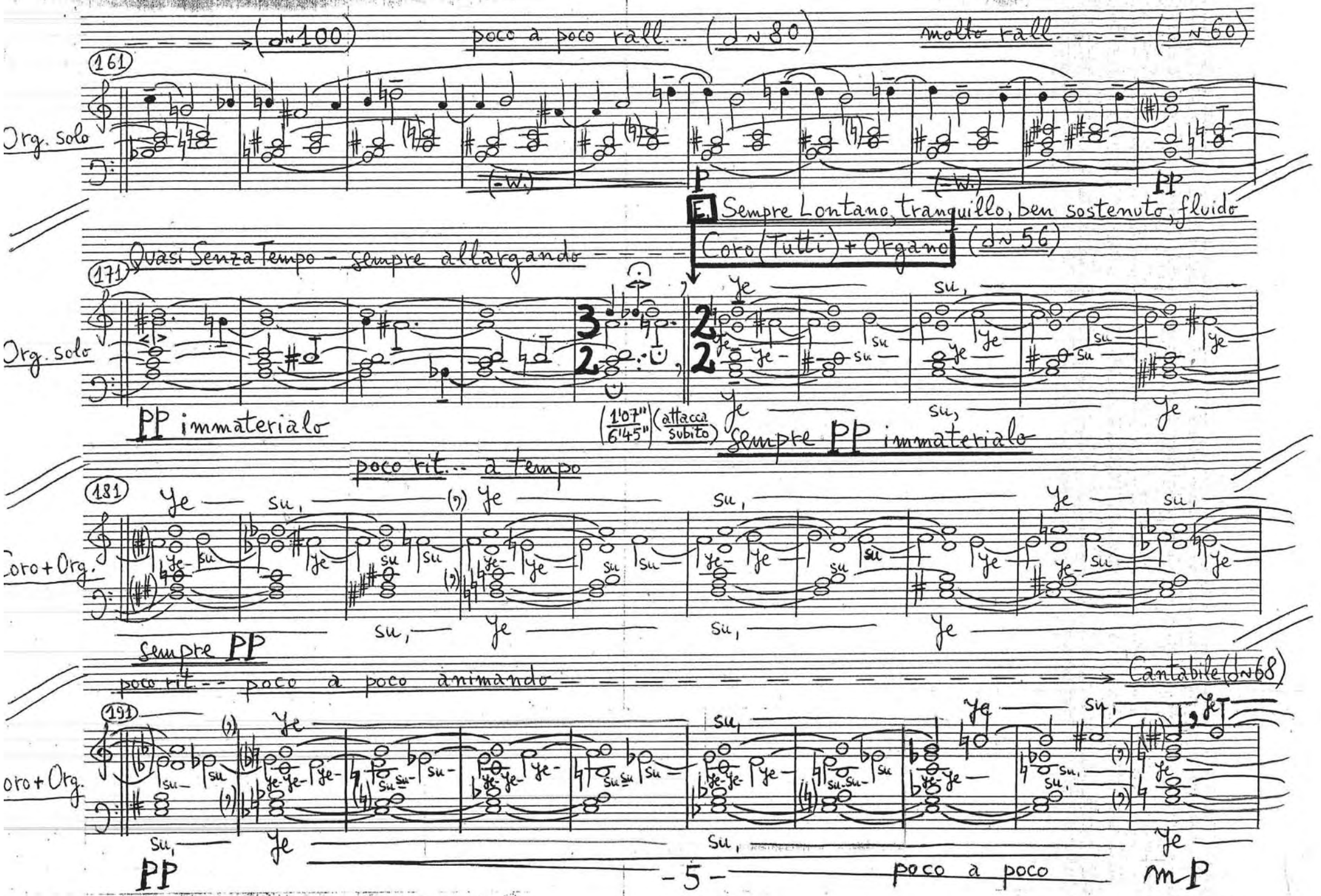
(71) Ye - su, Ye - su, simile

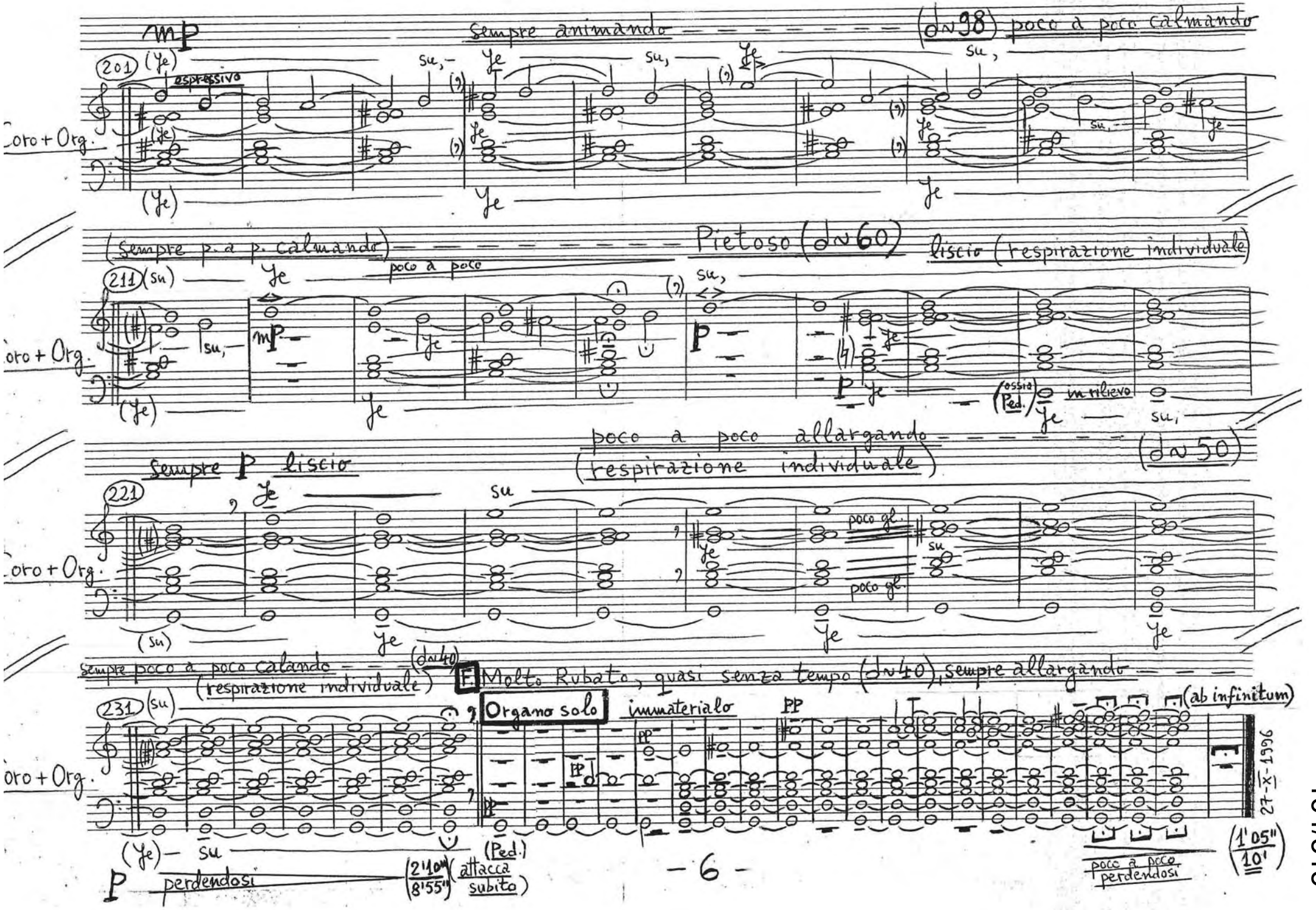
Coro + Org.

Ye — su, — simile poco mf


(♩ ~ 56)
Sempre allargando
D. Dolcissimo (ONII)
4 Soli = 1 S. + 1 A. + 1 T. + 1 B. *)
Coro + Org.
81
espress.
ye su,
liscio
(3"48")
(attacca subito)
mP dolce
poco a poco
Sempre con Organo
91
Simile
poco rall.
a tempo
± Soli (S. + 1A. + 1T. + 1B.) + Organo
C. Estatico (♩ ~ 54)
Coro (Tutti: S., A., T., B.) + Organo
101
(attacca subito)
P sempre
poco rit.
poco a poco accelerando
111
mP
poco a poco
Coro + Org. (Tutti)
*) ossia 8 Soli = 2 S. + 2 A. + 2 T. + 2 B.


Patetico (♩~70)
sempre accelerando
Ardente (♩~96)
più
ff
(121) Je — su, — simile
Coro + Org
f
Je — su, — simile
D. Subito Lontano, Malinconico, Scorrevole, quasi improvisando (♩~64)
Sub. molto allargando (♩~60)
Organo solo (Coro tacet)
(131) Je — su, — simile
Coro + Org.
ff
Je — su, — simile
molto
p
(1'06" / 5'38")
(attacca subito)
sempre dolce, uguale
Organo solo (Coro tacet)
poco rit.
A Tempo (♩~64)
poco incalzando
(141)
Org. solo
poco (+W.)
mp
poco a poco
poco rall.
A Tempo (♩~64)
poco a poco accelerando
(151)
Org. solo
(+W.)
f
molto espressivo
(-W.)
mf
(-W.)
mp


(♩=100)
poco a poco rall... (♩=80)
molto rall. (♩=60)
161
Org. solo
(=W.)
P
PP
E. Sempre Lontano, tranquillo, ben sostenuto, fluido
Coro (Tutti) + Organo (♩=56)
Quasi Senza Tempo - sempre allargando
171
Org. solo
PP immateriale
(1'07" / 6'45") (attacca subito)
sempre PP immateriale
poco rit... a tempo
181
Coro + Org.
sempre PP
poco rit. - poco a poco animando
Cantabile (♩=68)
191
Coro + Org.
PP
poco a poco
mP
-5-


mp
Sempre animando
(♩=98)
poco a poco calmando
201
espressivo
Coro + Org.
(Sempre p. a p. calmando)
Pietoso (♩=60)
liscio (respirazione individuale)
211
poco a poco
mp
p
(ossia Ped.)
in rilievo
Sempre p liscio
poco a poco allargando
(respirazione individuale)
(♩=50)
221
poco gl.
Sempre poco a poco calando
(respirazione individuale)
(♩=40)
F Molto Rubato, quasi senza tempo (♩=40), sempre allargando
231
Organo solo
immateriale
pp
(ab infinitum)
(Ped.)
perdendosi
(2'10" / 8'55")
attacca subito
poco a poco perdendosi
(1'05" / 10')
27-X-1996
- 6 -
164/315

Serban Nichifor

" A L L E L U I A "

for

Children Choir, Sopran+), Piano+), Chimes (ad lib.)+) and Bass (ad lib.)+)

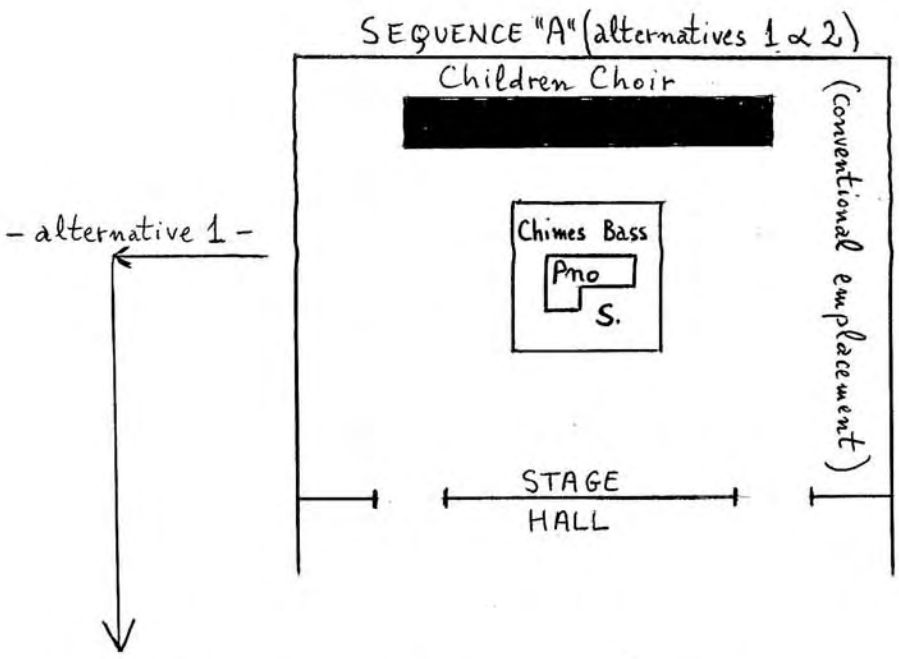
(with optional movements of the Choir - see "APPENDIX", page 5)

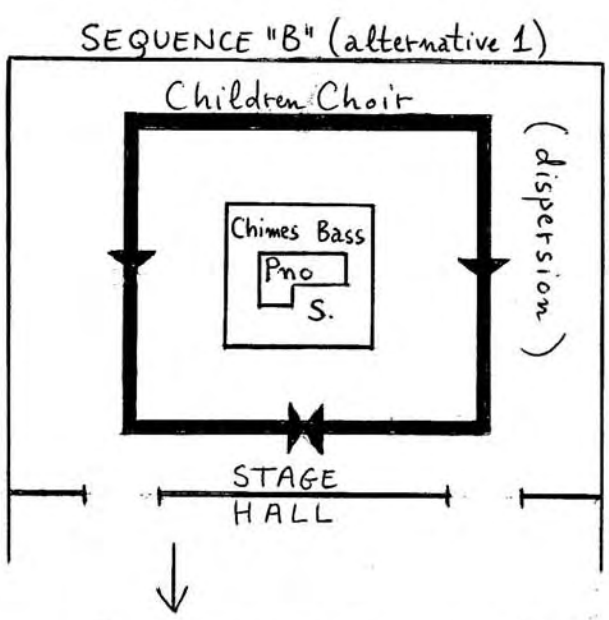
Text: "Alleluia" ("Hallelujah")

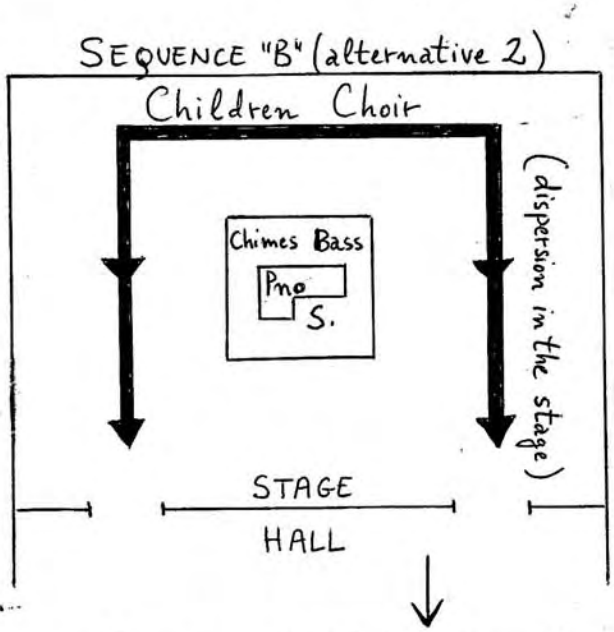
Duration: ca 4'30"

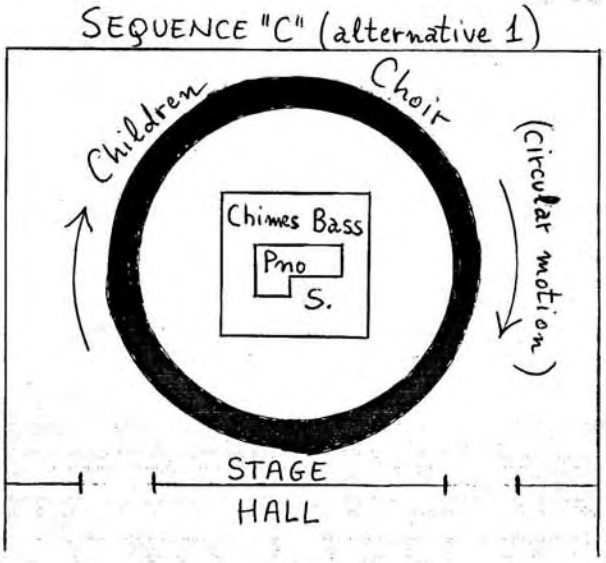
+) - professional musicians: Piano - obligato, Sopran - obligato, Chimes - ad libitum, Bass - ad libitum.

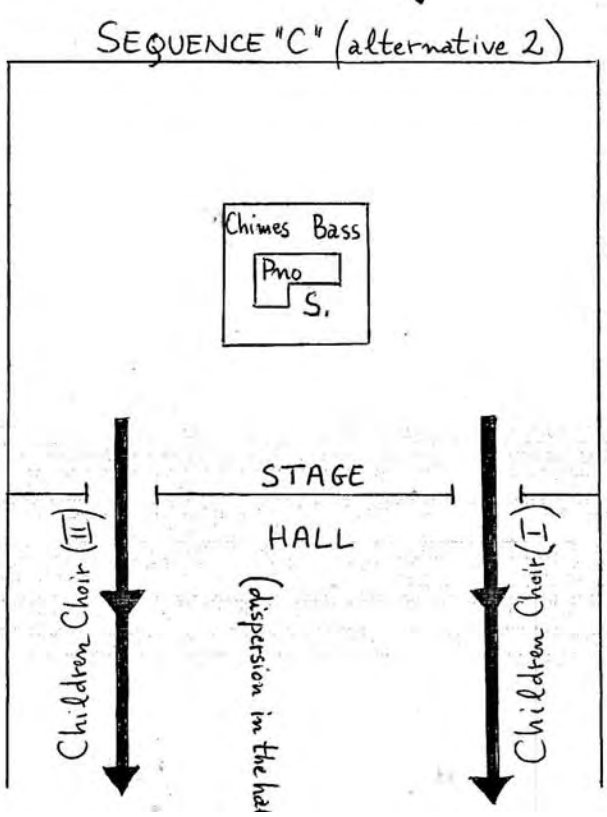
NB:
- Sequence [A] = measures 1–72
- Sequence [B] = measures 73–104
- Sequence [C] = measure 105–Fine











"APPENDIX"

Optional movements of the Choir

(2 alternatives)

Serban Nichifor

Duration: ~ 4'30"

ALLELUIA

Text: "Allelúia"/"Hallelújah"**) – for Soprano*), Children Choir, Chimes (ad lib.)*), Bass (ad lib.)*) and Piano*) –

[NB – acoustic or electric Bass and Piano]

Dolce e Semplice (♩~100)

Serban Nichifor

Soprano*)

Children Choir + Chimes*) (ad lib.)

Piano*) + Bass*) (ad lib.)

A

rubato

p dolce

mf

a tempo (♩~100)

mp scorrevole

fluido

p simile

(Piano solo)

Ped. * Ped. *

ad lib. + Bass sempre pizzicato → (8↑) = effetto Loco

p molto cantabile

poco rall.

S. Al – le- lú – ia, Al – le- lú – ia, Al – le- lú – ia.

Choir + Chimes (ad lib.)

Pno + Bass (ad lib.)

11

p sempre

poco

A Tempo (♩~100)

21

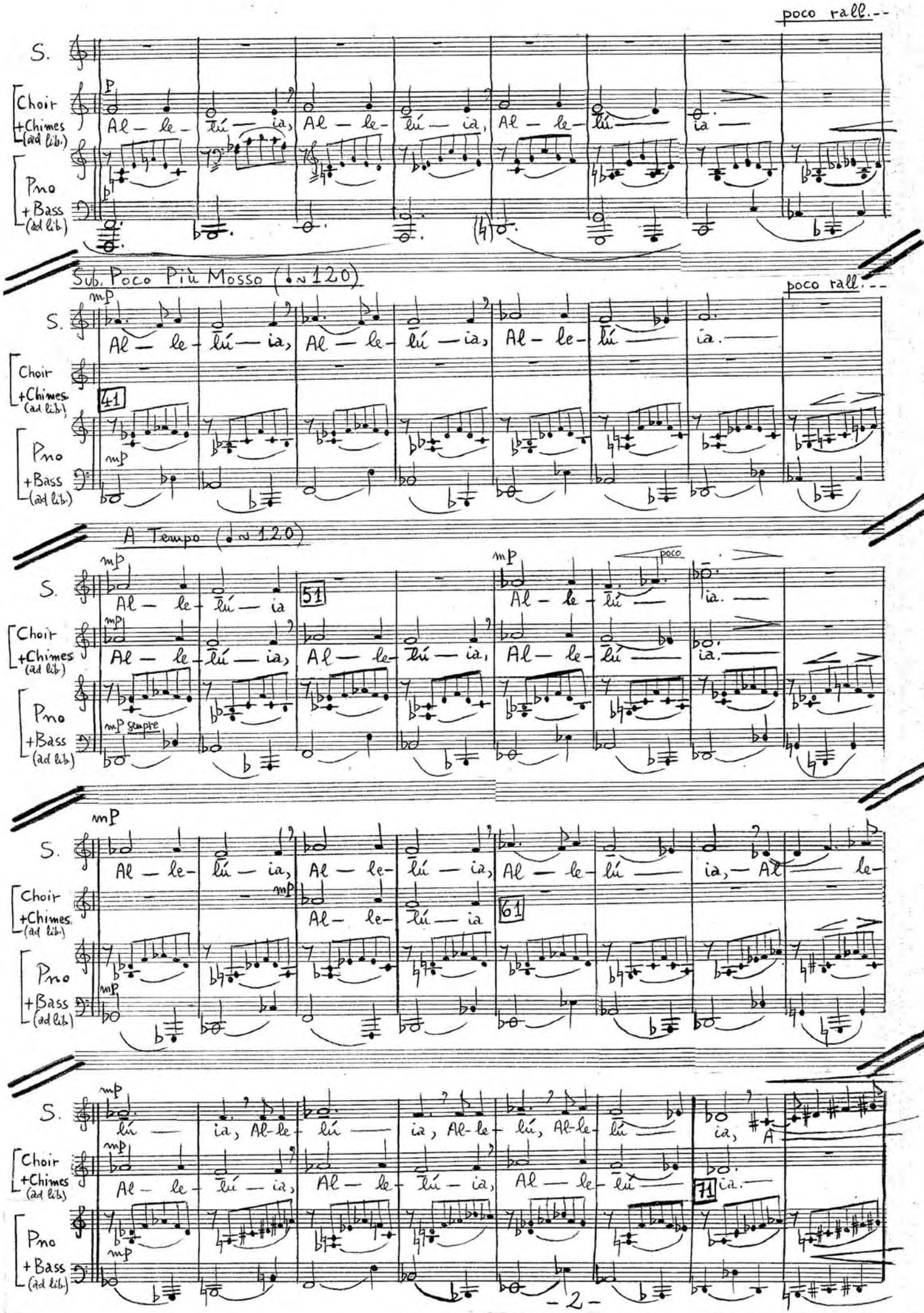
31

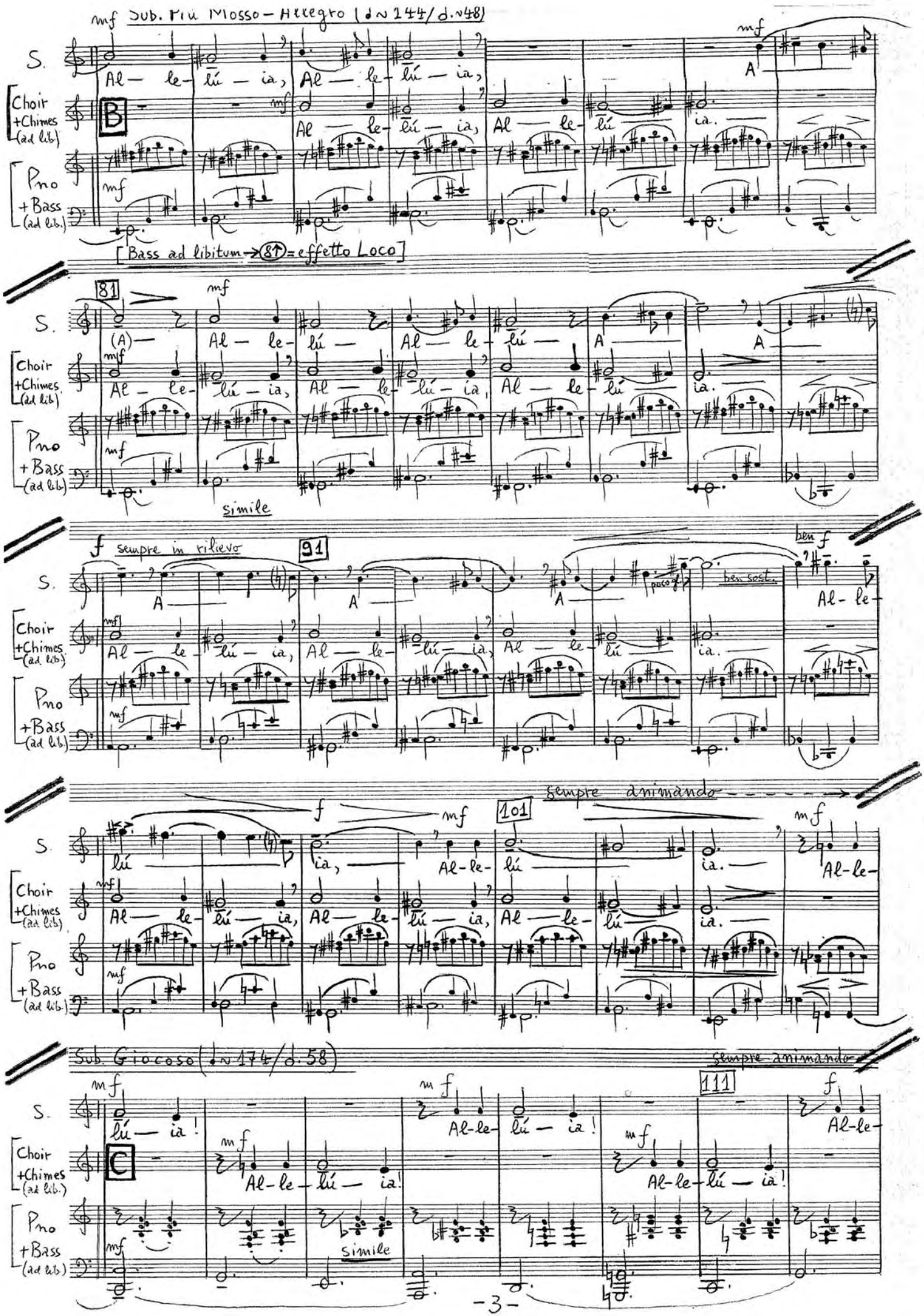
molto cantabile

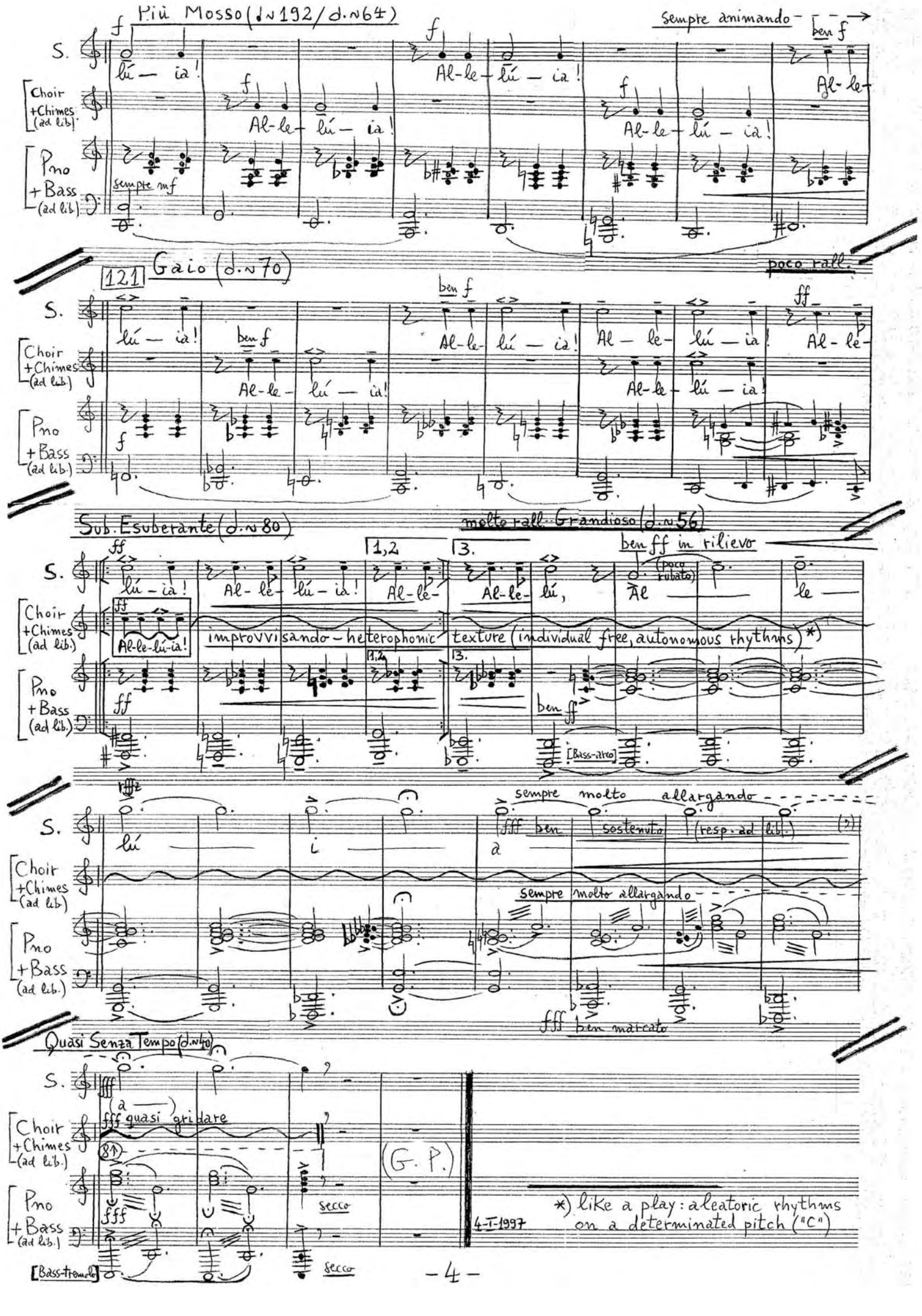
*) proffesional musicians: Soprano, Chimes (ad lib.), Bass (ad lib.) and Piano

**) הללויה ("Allelúia", "Hallelújah") = Praise ("Allelu-", "Hallelu-") the God ("-ia", "-jah" ← "Jahweh" = יהוה)

[apud Tobit 13,18; Ps. 106, 110, 112, 135, 146-150; Rev. 19, 1-6]


poco rall.
S.
Choir +Chimes (ad lib.)
Pno +Bass (ad lib.)
Al — le — lú — ia, Al — le — lú — ia, Al — le — lú — ia —
Sub. Poco Più Mosso (♩~120)
poco rall.
Al — le — lú — ia, Al — le — lú — ia, Al — le — lú — ia.
41
A Tempo (♩~120)
Al — le — lú — ia
51
Al — le — lú — ia.
poco
mp sempre
Al — le — lú — ia, Al — le — lú — ia, Al — le — lú — ia, — Al — le —
Al — le — lú — ia
61
lú — ia, Al-le — lú — ia, Al-le — lú, Al-le — lú — ia, A
Al — le — lú — ia, Al — le — lú — ia, Al — le — lú — ia.
71


mf Sub. Più Mosso – Allegro (♩~144/𝅗𝅥.~48)
S.
Al – le – lú – ia, Al – le – lú – ia,
A
Choir +Chimes (ad lib.)
B
Al – le – lú – ia, Al – le – lú – ia.
Pno +Bass (ad lib.)
[Bass ad libitum → 8↑ = effetto Loco]
81
(A) – Al – le – lú – Al – le – lú – A – A
simile
f sempre in rilievo
91
A – A – A
poco gl.
ben sost.
ben f
Al – le –
sempre animando
101
lú – ia, Al – le – lú – ia. Al – le –
Sub. Giocoso (♩~174/𝅗𝅥.58)
sempre animando
111
lú – ia! Al – le – lú – ia! Al – le –
C
Al – le – lú – ia! Al – le – lú – ia!
simile


Più Mosso (d.n192/d.n64)
Sempre animando
ben f
S.
Choir +Chimes (ad lib.)
Pno +Bass (ad lib.)
lú — ia!
Al-le- lú — ia!
sempre mf
poco rall.
121
Gaio (d.n70)
ben f
ff
Sub. Esuberante (d.n80)
molto rall. Grandioso (d.n56)
1,2
3.
ben ff in rilievo
(poco rubato)
Al le
Al-le-lú-ia!
improvvisando – heterophonic texture (individual free, autonomous rhythms) *)
[Bass-arco]
sempre molto allargando
fff ben sostenuto
(resp. ad lib.)
fff ben marcato
Quasi Senza Tempo (d.n40)
(a ——)
fff quasi gridare
(G. P.)
secco
[Bass-tremolo]
*) like a play: aleatoric rhythms on a determinated pitch ("C")
4-I-1997

Durata: ca 13"

Serban Nichifor

"CANTO VECCHIO"

per

Trombone Tenore Solo, 2 Cori da camera (SATB) e Quartetto di Ottoni
(2 Tr.,Tb.T. e Tb.B.)

Testo (Canticum Canticorum III,9):

אַפִּרְיוֹן עָשָׂה לוֹ הַמֶּלֶךְ שְׁלֹמֹה מֵעֲצֵי הַלְּבָנוֹן׃
(שיר השירים ג,ט)

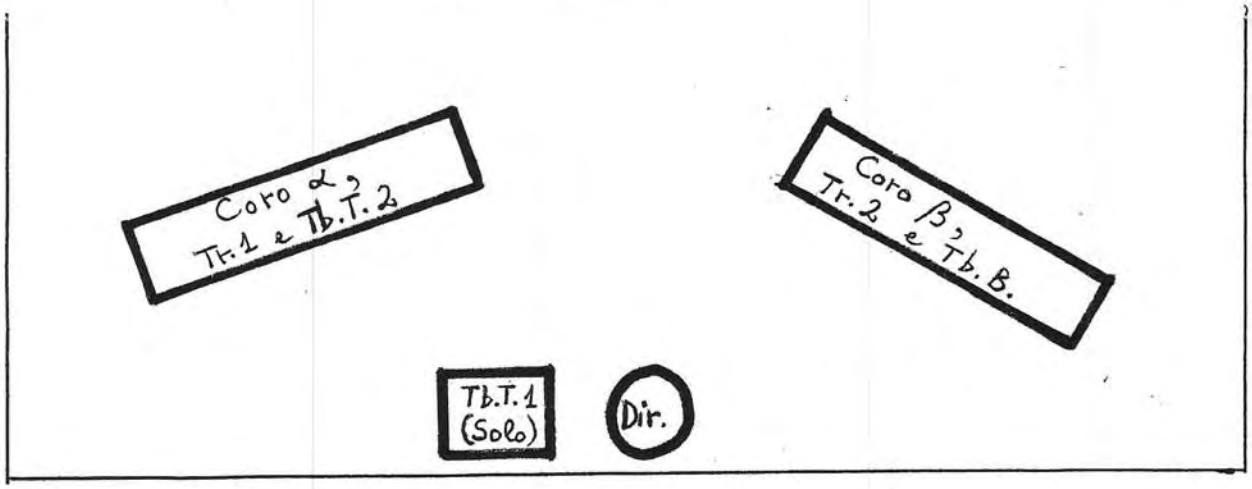
Transcription phonétique:

"Afirión asá lo haméleh Shlomó neiatzéi halvanón..."
(Shir Hashshirim III,9)

Traduction en français:

"Le roi Salomon s'est fait un palanquin du bois de Liban..."
(Cantique des Cantiques III,9)

Emplacement:



Explications des quelques signes:

- séquence en notation proportionnelle
- le(s) son(s) le(s) plus grave(s)
- son(s) blanc(s)

Durata: ~13"

CANTO VECCHIO

Serban Nichifor (1997) - Signe distinctif: 28422

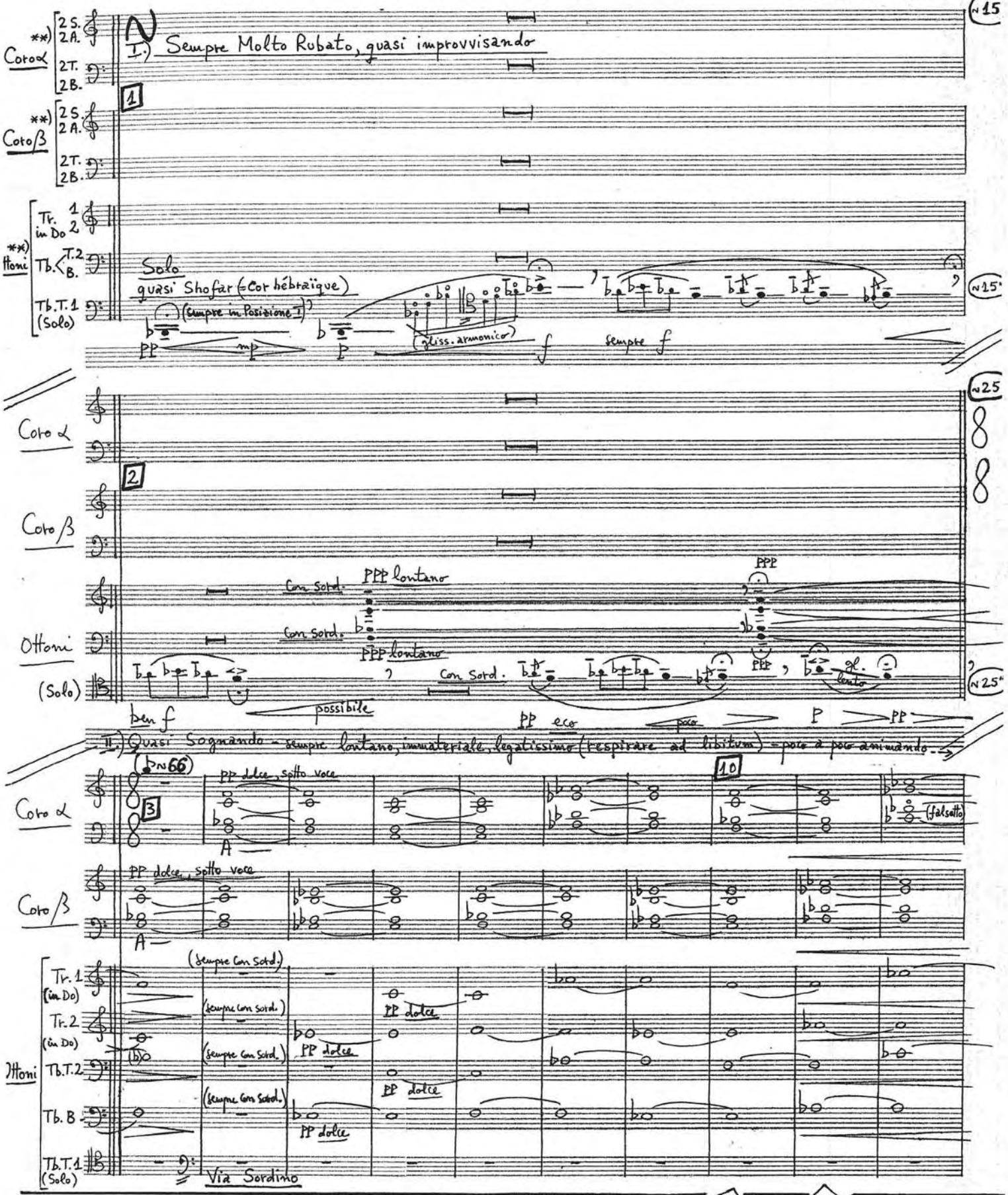
- per Trombone Tenore Solo, 2 Cori e Quartetto di Ottoni - **)

Testo:

אַפִּרְיוֹן עָשָׂה לוֹ הַמֶּלֶךְ שְׁלֹמֹה מֵעֲצֵי הַלְּבָנוֹן:
(שיר השירים - III, 9) *)

Transcription phonétique:
"Afirión asá lo haméleh Shlomó neiatzéi halvanón..."

Serban Nichifor



*) "Le roi Salomon s'est fait un palanquin: du bois de Liban..."
("Cantique des Cantiques" - III, 9)

**) Emplacement: Coro α Tr.1, Tb.T.2 — Tb.T.1 (Solo) — Dir. — Coro β Tr.2, Tb.B.

poco a poco animando (♩~66) p. a p. allargando

Coro α S. A. T. B. 13 (A—) 20

Coro β S. A. T. B. (falsetto) (A—)

Ottoni Tr. 1 (in Do) Tr. 2 (in Do) Tb. T. 2 Tb. B. Tb. T. 1 (Solo)

23 allarg. (♪~66) p. a p. animando

Coro α (A—) A 30

Coro β (A—) A

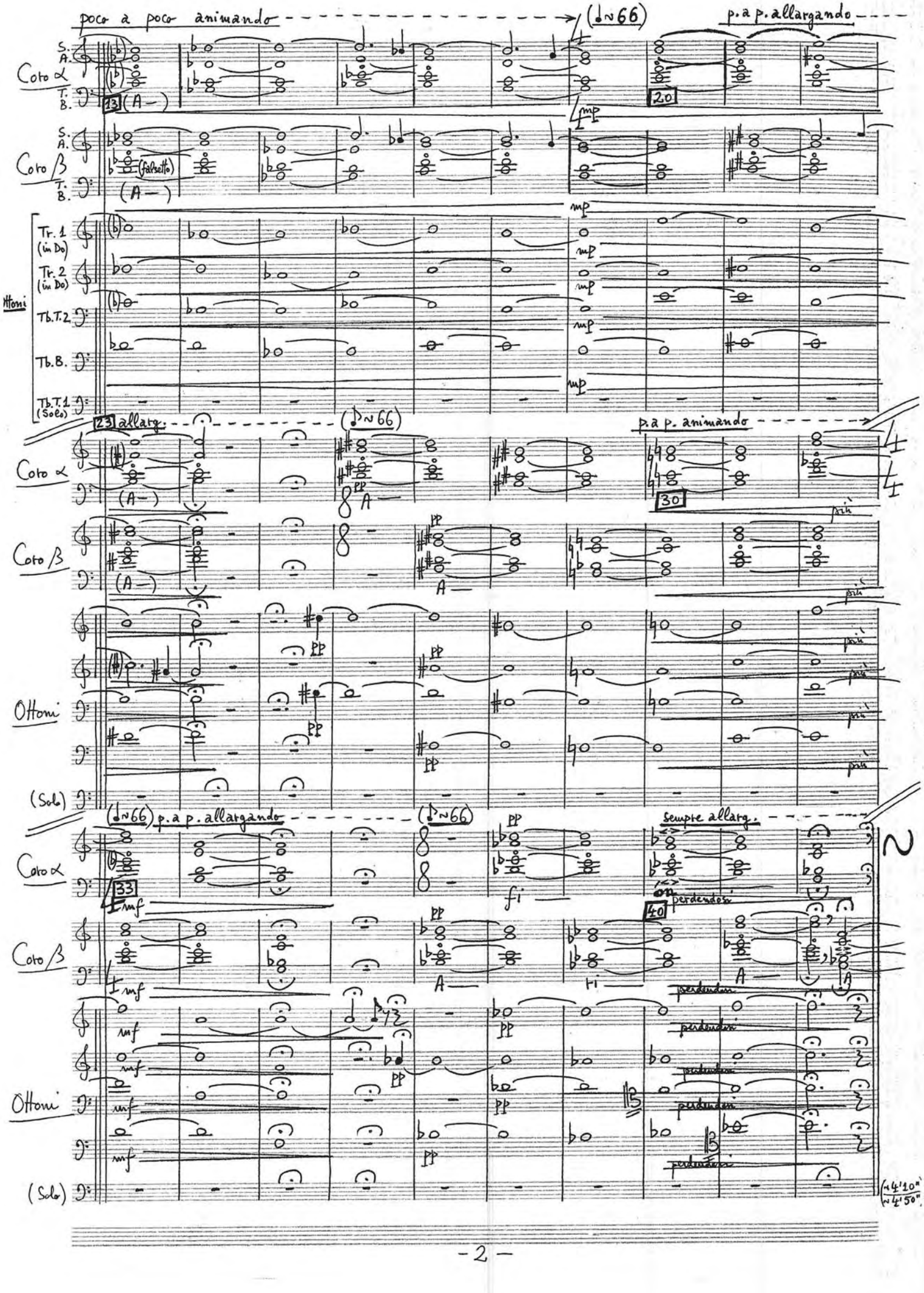
Ottoni

(Solo)

(♩~66) p. a p. allargando (♪~66) sempre allarg.

Coro α 33 mf fi on perdendosi 40

Coro β mf A ri A



Ottoni mf pp perdendosi

(Solo)

(~4'10" ~4'50")

III.) Sempre Molto Rubato, quasi improvvisando

Coro α — S. A. T. B. — 43 — PPP liscio, lontano — ~20"

Coro β — S. A. T. B. — PPP liscio, lontano — (A—)

Tr. 1 2 (in Do) — Via Sordini

Tb. T.2 B. — Via Sordini

Ottoni — Solo quasi Shofar — (sempre in Posizione I) — PP — P — (gliss. armonico) — f — rfz (frullato) — (♩~84) — ben f — poss. — ~20"

Tb. T.1 (Solo)

44 — sempre PPP liscio, lontano — ~8"

Coro α — (A)

Coro β — PPP liscio, lontano — A

Ottoni — Sub. Vivace (♪~168) — poco a poco accelerando

(Solo) — sub. mf giocoso, con velocità (sempre Pos. I) — ff — ~8"

45 — sempre PPP liscio, lontano — PPP — ~15"

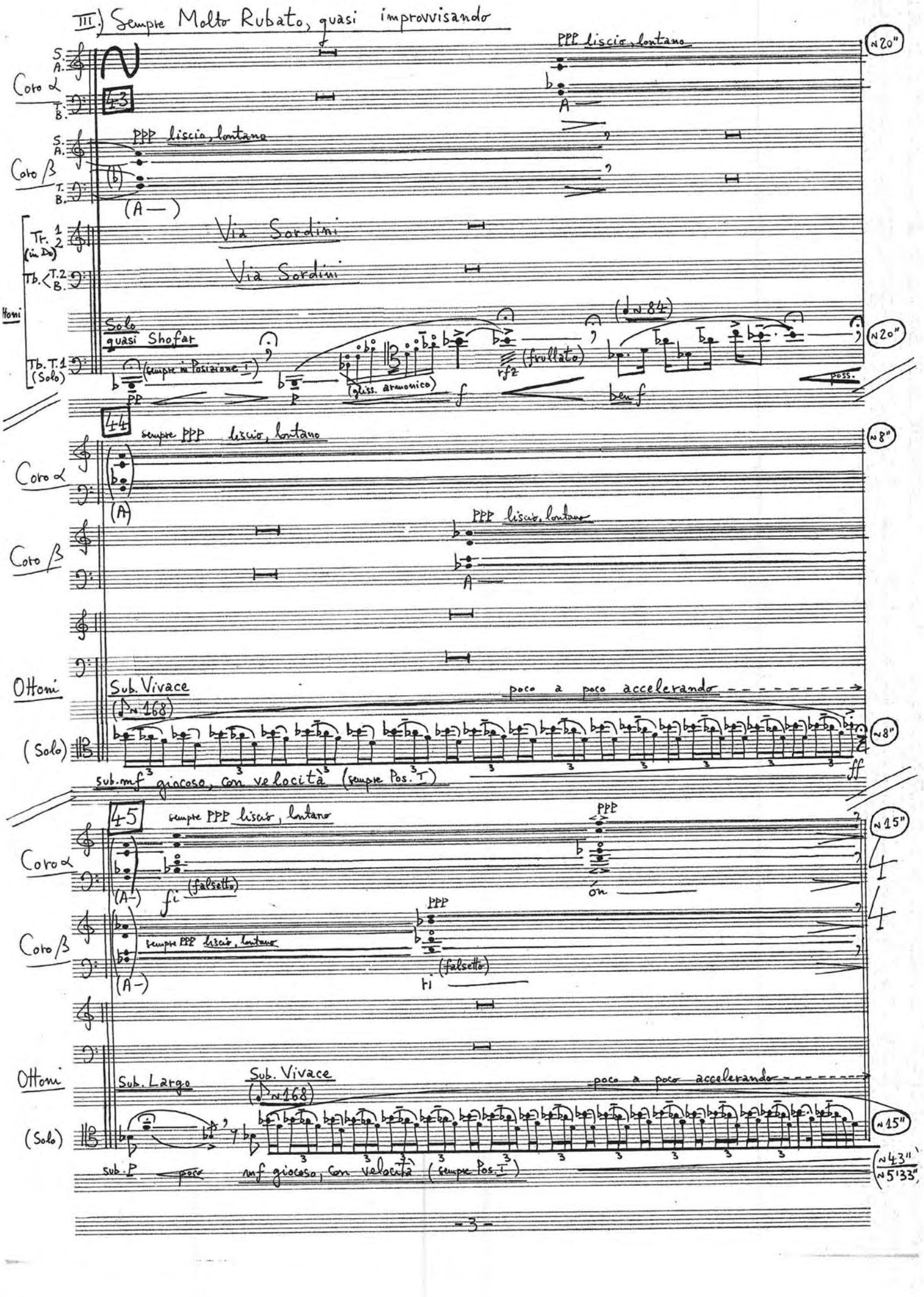
Coro α — (A-) — fi (falsetto) — ón

Coro β — sempre PPP liscio, lontano — PPP — (A-) — ri (falsetto)

Ottoni — Sub. Largo — Sub. Vivace (♪~168) — poco a poco accelerando

(Solo) — sub. P — poco — mf giocoso, con velocità (sempre Pos. I) — ~15"

(~43" / ~5'33")



Sub. Giusto (♩ ~ 126) Sub. Molto Rubato, Estatico

Coro α: S. A. T. B.

Coro β: S. A. T. B.

Ottoni: Tr. 1 (in Do), Tr. 2 (in Do), Tb. T. 2, Tb. B., Tb. T. 1 (Solo)

46 47

pp (simile, irregolare) gl. dolce - quasi mormorando - psalmodico

A

ff PP sub.

ff PP sub.

ff PP sub.

ff PP sub.

ff PP sub.

(~15")

(~17" / ~5'50")

(~15")

IV.) Maestoso, molto espressivo (♩ ~ 48) - sempre lontano

Coro α: 48 50

PPP (respirare ad lib.) (A-) gl. dolce

PPP (respirare ad lib.) (A-) gl. dolce

pp sotto voce

A - fi - ri - ón - a - sá, A - fi - ri - ón a - sá lo ha - mé - leh - Shlo -

pp sotto voce

A - fi - ri - ón - a - sá, a - sá, A - fi - ri - ón - ha - mé - leh - Shlo -

poco

Coro β: PPP (respirare ad lib.) (A-) gl. dolce

PPP (respirare ad lib.) (A-) gl. dolce

pp sotto voce

A - fi - ri - ón - a - sá, A - fi - ri - ón a - sá lo ha - mé - leh Shlo -

pp sotto voce

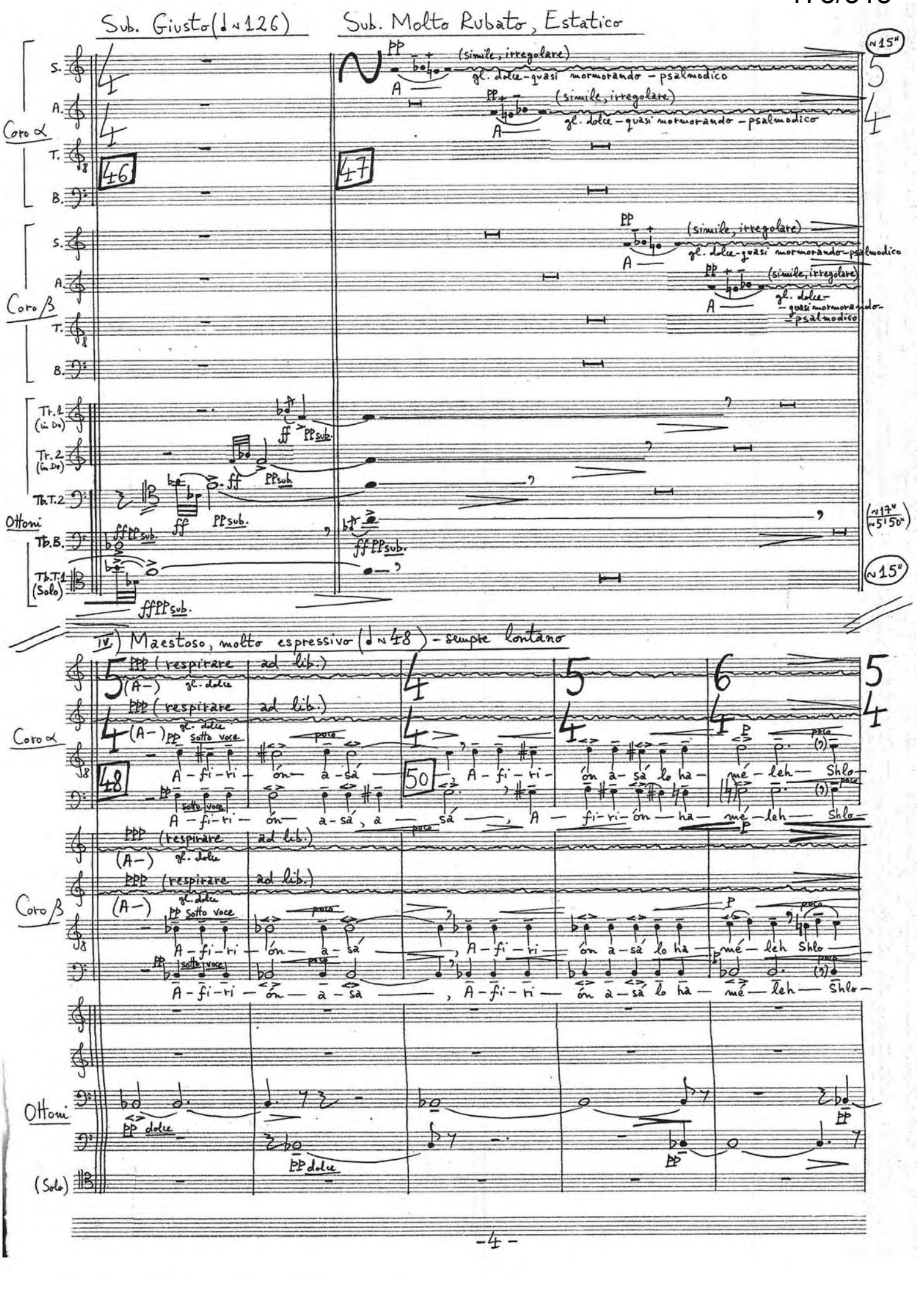
A - fi - ri - ón - a - sa, A - fi - ri - ón a - sá lo ha - mé - leh - Shlo -

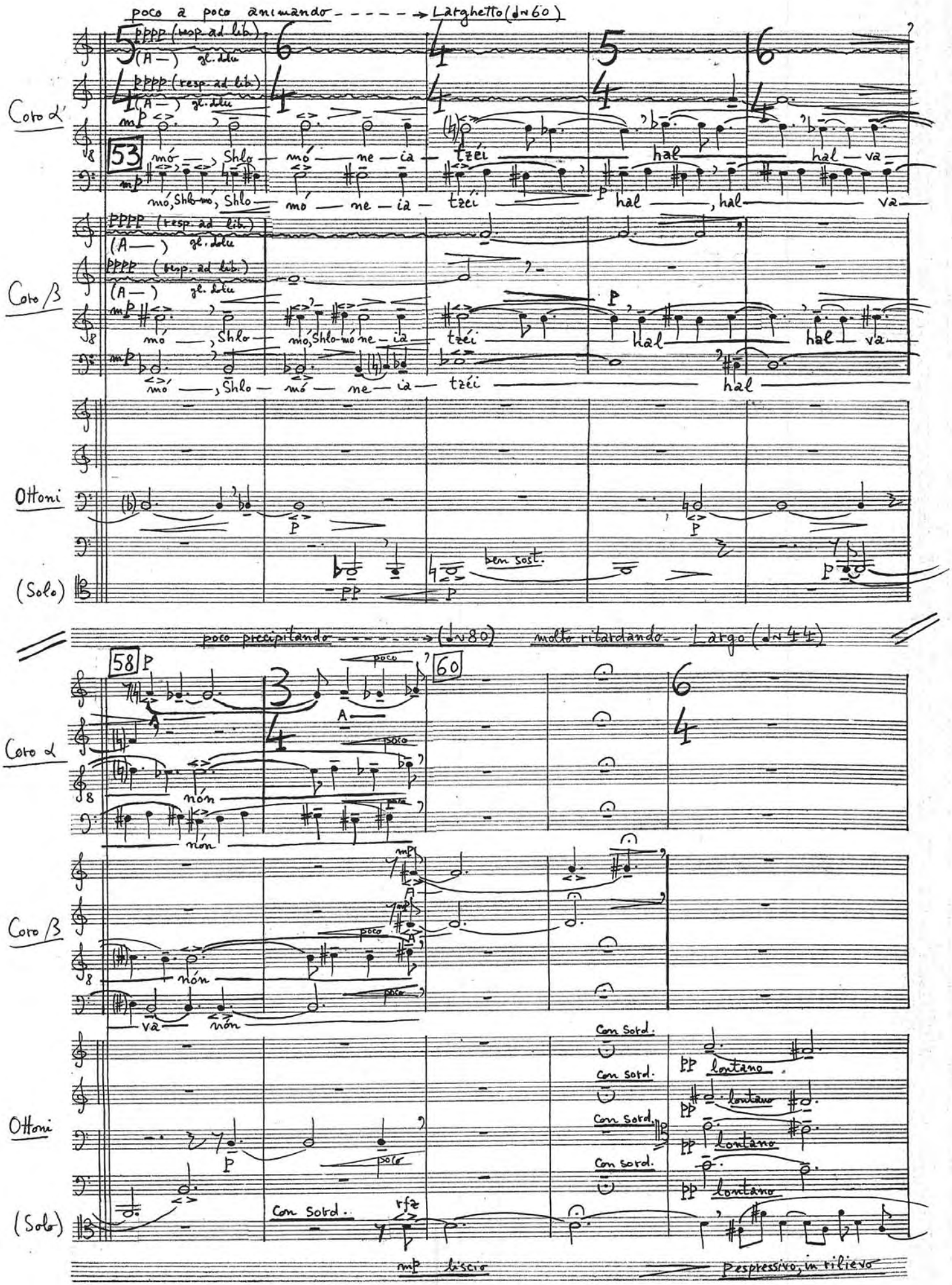
poco

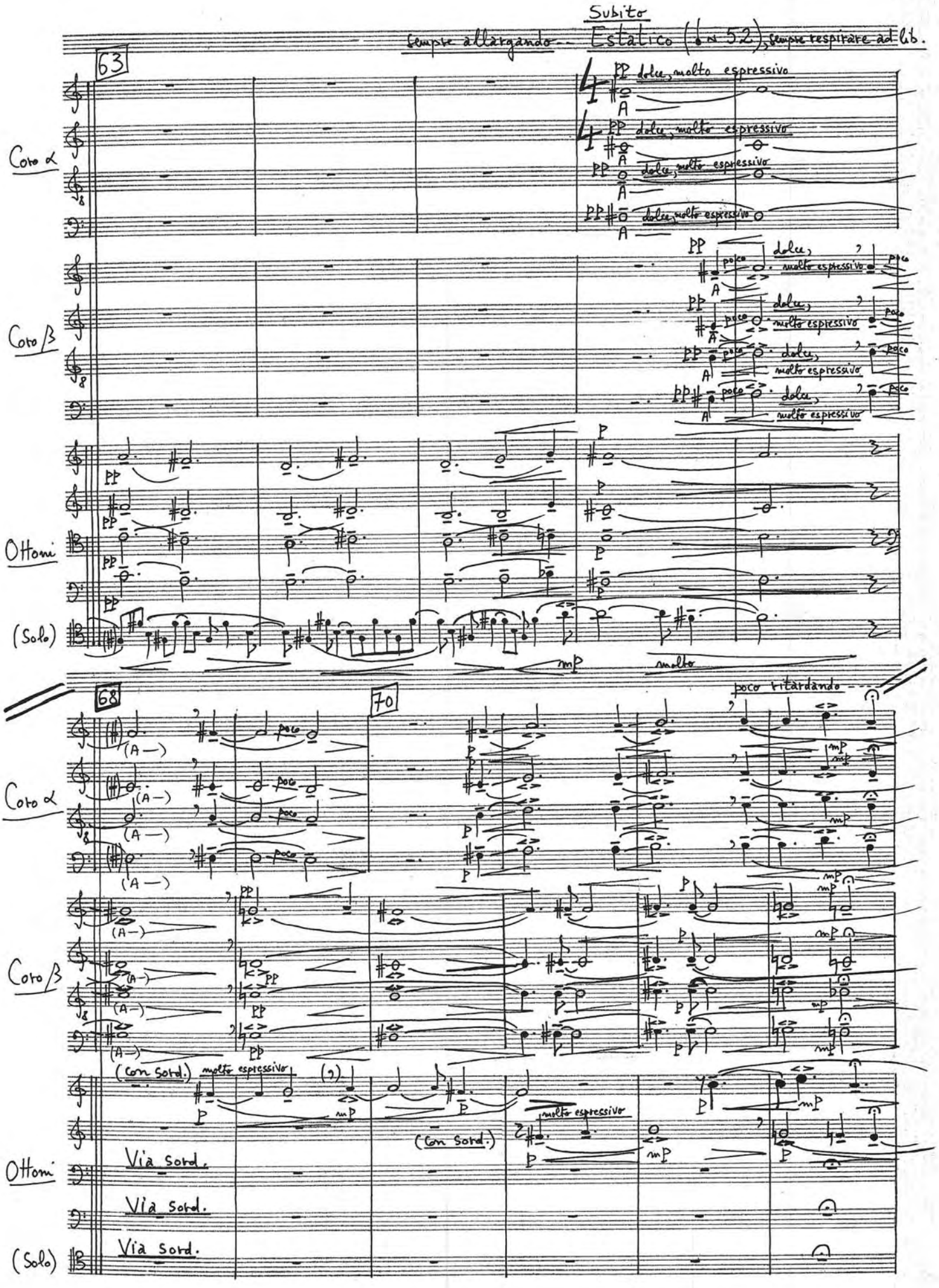
Ottoni: pp dolce

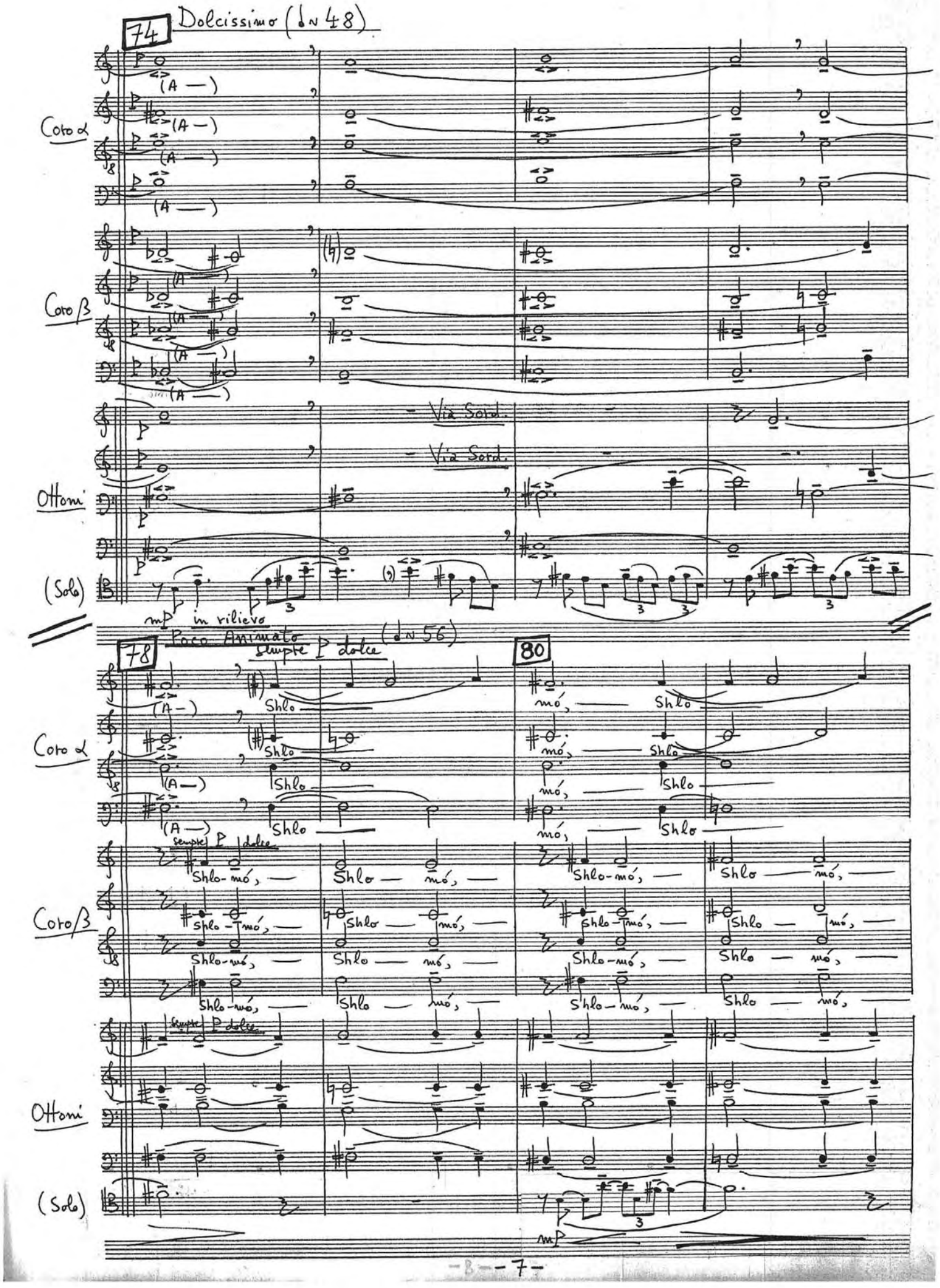
pp dolce

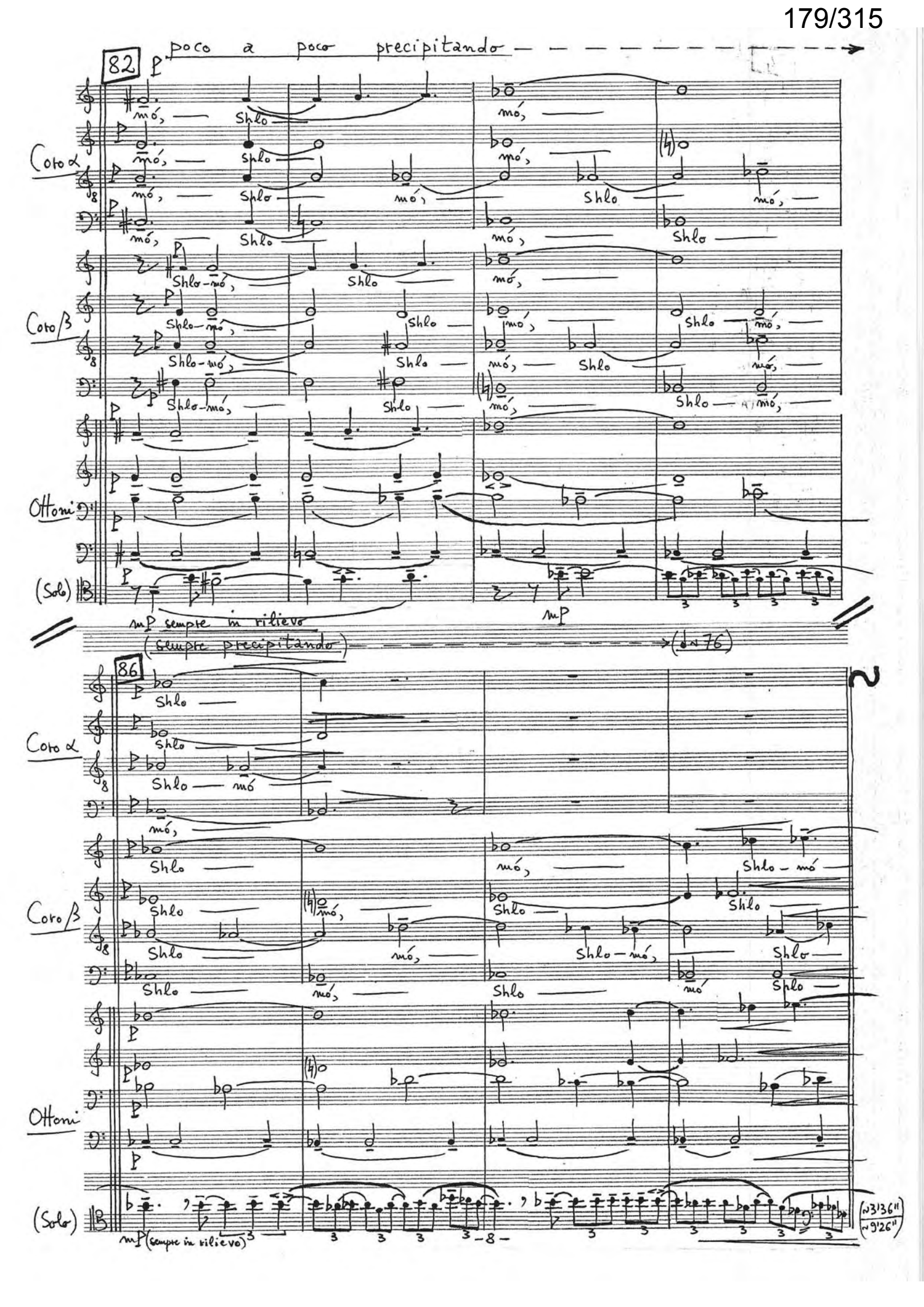
(Solo)

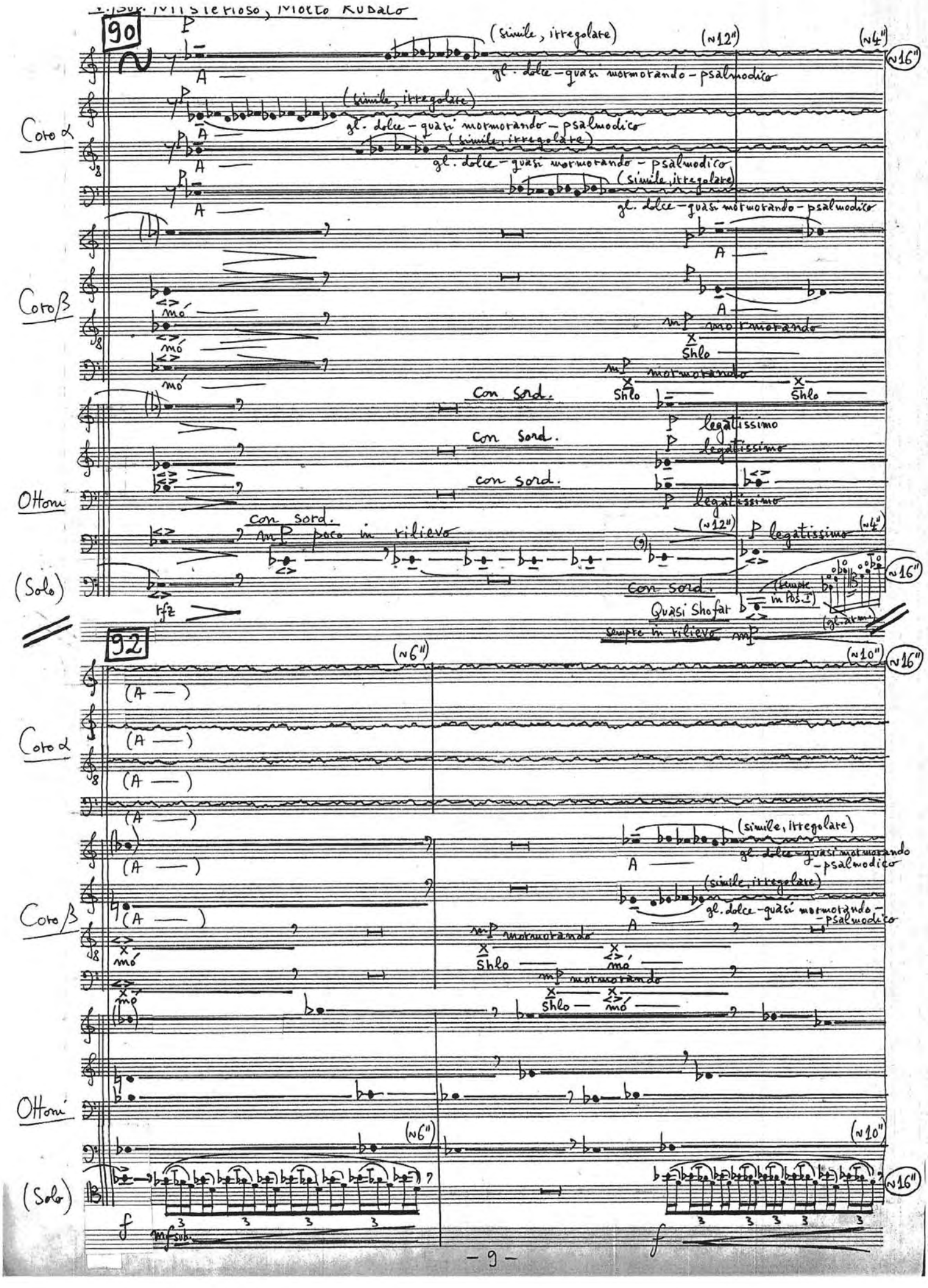


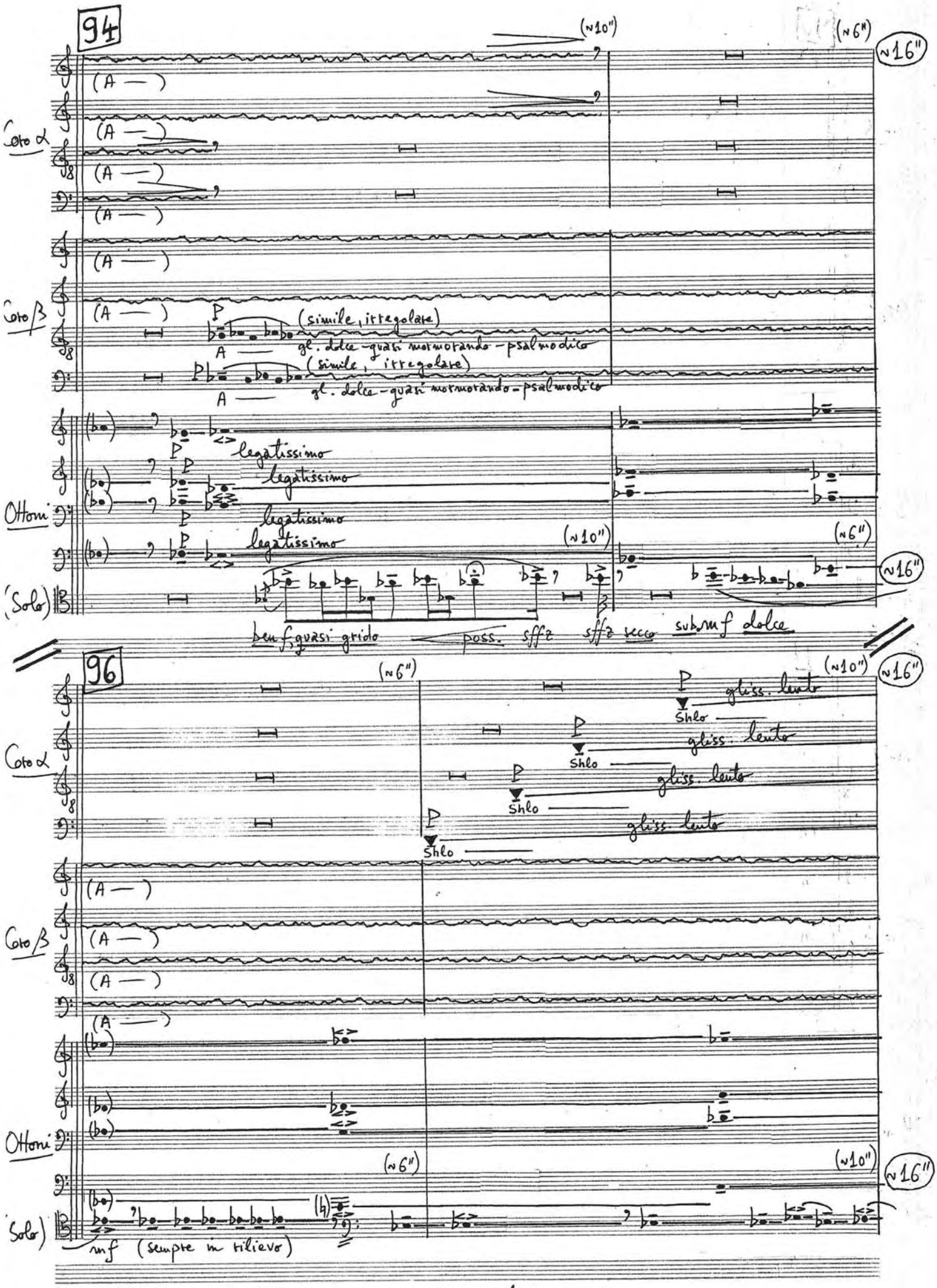

poco a poco animando - - - - - → Larghetto (♩≈60)
Coro α
Coro β
Ottoni
(Solo)
53
mó, Shlo-mó, Shlo-mó ne-ia-tzéi hal hal-va
mó, Shlo-mó, Shlo-mó ne-ia-tzéi hal, hal-va
mó, Shlo-mó, Shlo-mó ne-ia-tzéi hal
mó, Shlo-mó, Shlo-mó ne-ia-tzéi hal hal-va
ben sost.
poco precipitando - - - - - - → (♩≈80)
molto ritardando - - Largo (♩≈44)
58
60
nón
va nón
Con sord.
lontano
liscio
espressivo, in rilievo

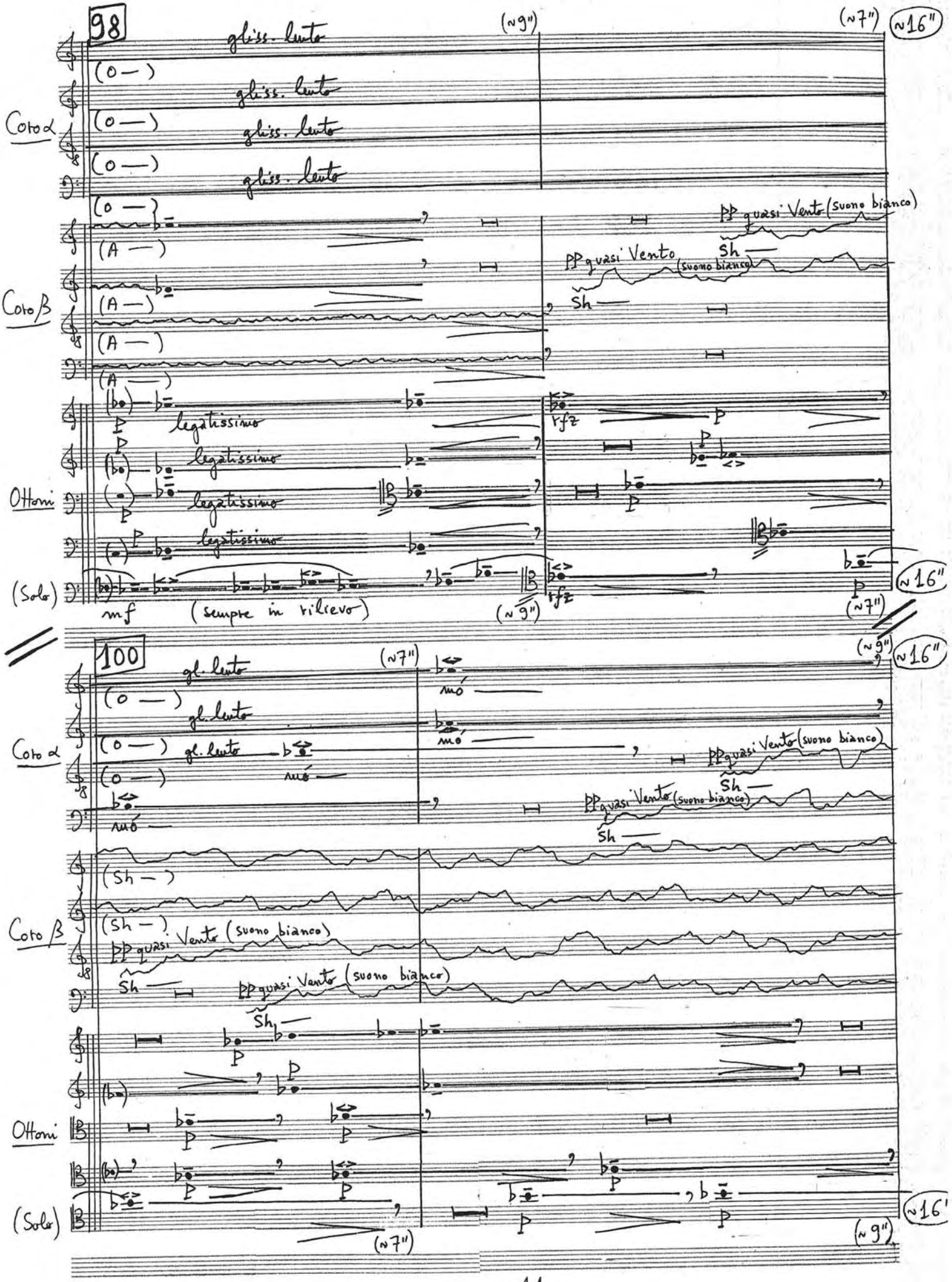

Subito
sempre allargando
Estatico (♩= 52), sempre respirare ad lib.
63
Coro α
Coro β
Ottoni
(Solo)
dolce, molto espressivo
poco
molto
68
70
poco ritardando
(A—)
(Con Sord.)
Via Sord.

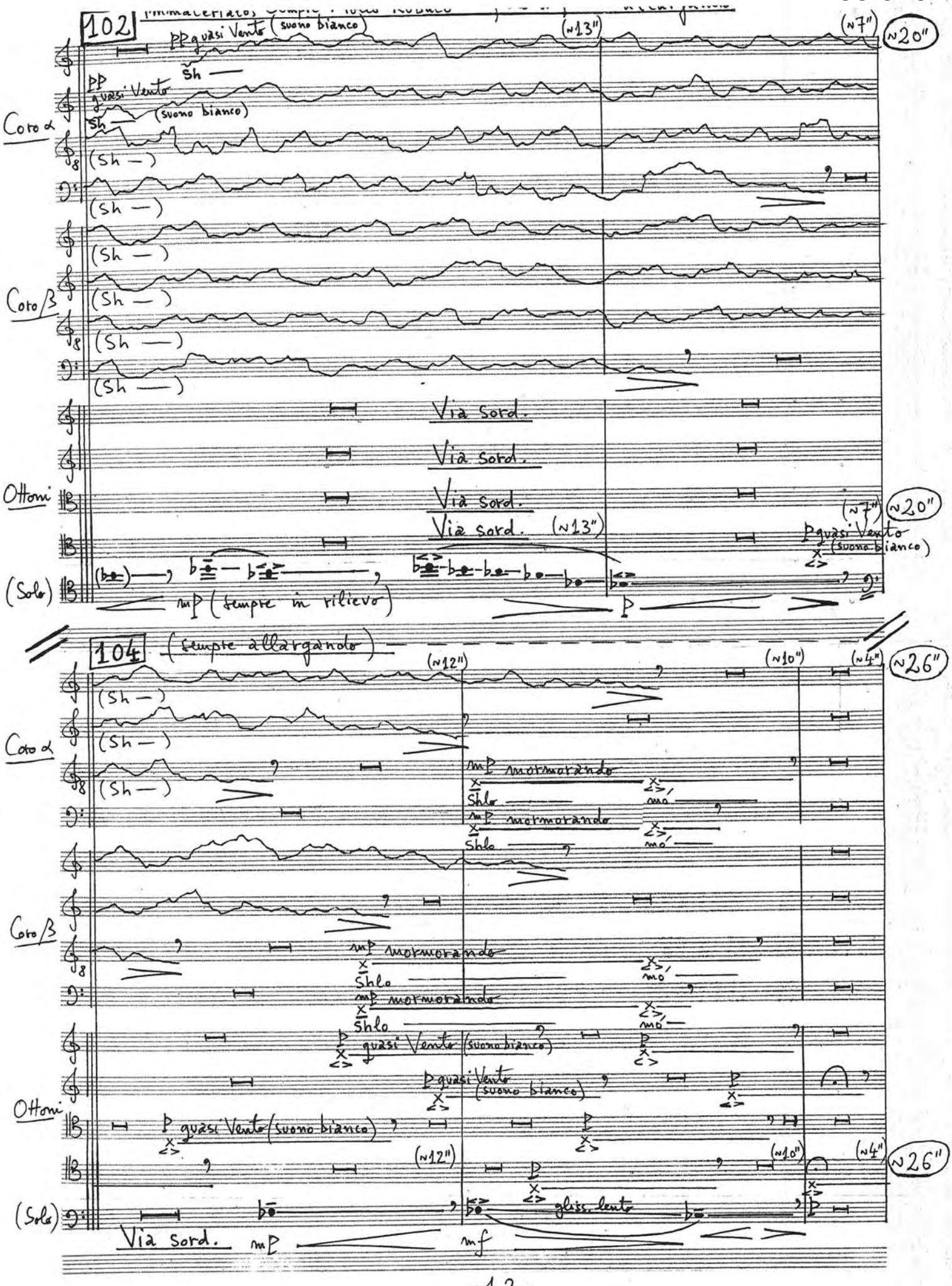

74
Dolcissimo (♩= 48)
Coro α
Coro β
Via Sord.
Via Sord.
Ottoni
(Solo)
mp in rilievo
78
Poco Animato
sempre P dolce
(♩= 56)
80
Shlo
mó,
Coro α
Coro β
Ottoni
(Solo)
mp
-8--7-

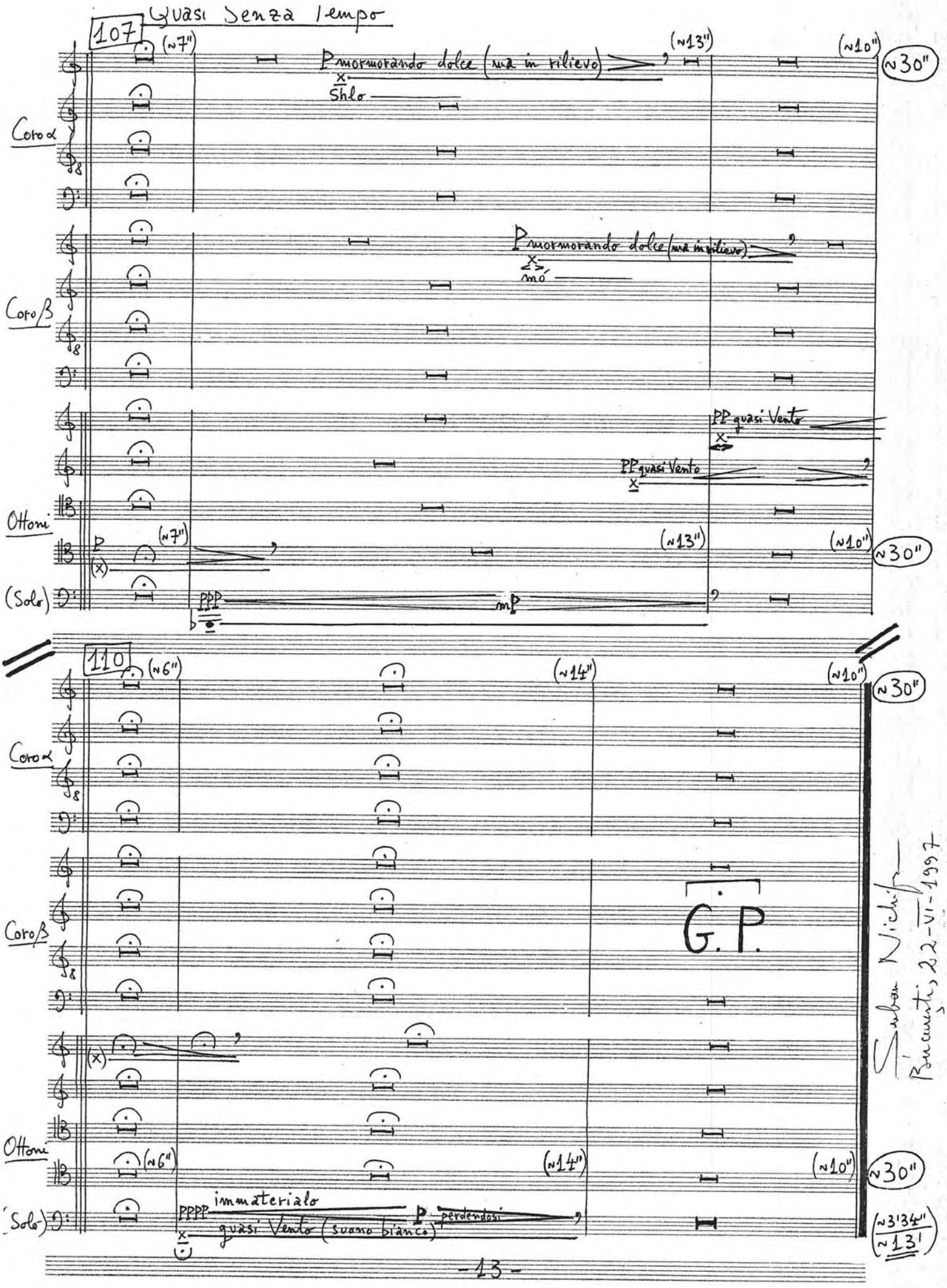

82
poco a poco precipitando
Coro α
Coro β
Ottoni
(Solo)
mó, Shlo
Shlo-mó,
mP sempre in rilievo
(sempre precipitando)
(♩≈76)
86
Shlo
mó,
Shlo-mó
mP (sempre in rilievo)
(≈3'36"
≈9'26")


90
92
Coro α
Coro β
Ottoni
(Solo)
(simile, irregolare)
gl. dolce – quasi mormorando – psalmodico
con sord.
mormorando
Shlo
mó
legatissimo
poco in rilievo
Quasi Shofar
sempre in rilievo
(n16")
(n12")
(n10")
(n6")
(n4")
– 9 –


94
(ca 10")
(ca 6")
(ca 16")
Coto α
Coto β
Ottoni
(Solo)
(A —)
P
(simile, irregolare)
gl. dolce - quasi mormorando - psalmodico
legatissimo
(ca 10")
(ca 6")
(ca 16")
ben f quasi grido
poss.
sffz
sffz secco
sub mf dolce
96
(ca 6")
(ca 10")
(ca 16")
P
gliss. lento
Shlo
Coto α
Coto β
Ottoni
(Solo)
(ca 6")
(ca 10")
(ca 16")
mf (sempre in rilievo)


98
gliss. lento
(o —)
gliss. lento
(o —)
gliss. lento
(o —)
gliss. lento
(~9")
(~7")
~16"
Coro α
(o —)
(A —)
(A —)
(A —)
pp quasi Vento (suono bianco)
Sh
pp quasi Vento (suono bianco)
Sh
Coro β
legatissimo
legatissimo
legatissimo
legatissimo
rfz
p
Ottoni
(Solo)
mf
(sempre in rilievo)
(~9")
rfz
~16"
(~7")
100
gl. lento
(o —)
gl. lento
(o —)
gl. lento
(o —)
(~7")
mó
mó
mó
Coro α
pp quasi Vento (suono bianco)
Sh
pp quasi Vento (suono bianco)
Sh
(Sh —)
(Sh —)
Coro β
pp quasi Vento (suono bianco)
Sh
pp quasi Vento (suono bianco)
Sh
Ottoni
(Solo)
(~7")
(~9")
~16"
~16'
(~9")


102
pp quasi Vento (suono bianco)
(~13")
(~7")
(~20")
Sh —
pp quasi Vento
Sh — (suono bianco)
Coro α
(Sh —)
(Sh —)
(Sh —)
Coro β
(Sh —)
(Sh —)
(Sh —)
Via sord.
Via sord.
Ottoni
Via sord.
Via sord. (~13")
(~7")
(~20")
p quasi Vento (suono bianco)
(Solo)
mp (sempre in rilievo)
p
104
(sempre allargando)
(~12")
(~10")
(~4")
(~26")
(Sh —)
(Sh —)
Coro α
(Sh —)
mp mormorando
Shlo
mo'
mp mormorando
Shlo
mo'
Coro β
mp mormorando
Shlo
mo'
mp mormorando
Shlo
mo'
p quasi Vento (suono bianco)
p quasi Vento (suono bianco)
Ottoni
p quasi Vento (suono bianco)
(~12")
(~10")
(~4")
(~26")
(Solo)
gliss. lento
Via sord.
mp
mf


107
Quasi Senza Tempo
(~7")
(~13")
(~10")
~30"
P mormorando dolce (ma in rilievo)
Shlo
Coro α
P mormorando dolce (ma in rilievo)
mó
Coro β
PP quasi Vento
PP quasi Vento
Ottoni
(~7")
(~13")
(~10")
~30"
(Solo)
PPP
mP
110
(~6")
(~14")
(~10")
~30"
Coro α
Coro β
G.P.
Ottoni
(~6")
(~14")
(~10")
~30"
(Solo)
PPPP immaterialo
P perdendosi
quasi Vento (suono bianco)
(~3'34"
~13')
Suban Nichifor
Bucureşti, 22-VI-1997

"PREGHIERA"

per Archi

(1997)

- prezentare -

Motto:

"Dumnezeu S-a făcut om pentru ca omul să se îndumnezeiască."

Sfântul Grigorie de Nazianz, "Cuvântări teologice"

Conceput pentru orchestră de coarde, poemul "Preghiera" ("Rugăciune") este caracterizat prin configurația quasi-vocală a texturii eufonice sugerând sonoritățile imateriale ale unui cor îndepărtat, ce invocă la infinit - ca într-o rugăciune isihastă - numele Mântuitorului: JESUS, JESUS, JESUS...

Această imagine a determinat structurarea repetitiv-evolutivă a muzicii și utilizarea unor timbruri irizate, ilustrând ideea de transfigurare, spiritualizare, înălțare - ce este esențială în perspectiva moralei creștine. Totodată, printr-o anumită spațializare a armoniilor, este reliefată și distanța tot mai mare dintre "Musica Caelestis" și lumea modernă, căzută în abisul secularizării... De aceea, doar prin transfigurare (ca înnoire interioară, convertire, îndumnezeire - "unio mystica") vom fi capabili să ieșim din timpul profan și să intrăm în cel sacru, în comuniune ("ab alio et in allis") cu HRISTOS, prin energiile necreate ale Sfântului Duh ce alcătuiesc "ordinea armonică a cosmosului" ("panarmonios kosmou sintaxis" - după Sfântul Atanasie cel Mare).

Poemul "Preghiera" este dedicat Maestrului Dorin FRANDEȘ, ilustru reprezentant al artei interpretative românești.

Șerban NICHIFOR

București, 16-II-1997

186/315

Admirabilului dirijor, muzicolog și pueten Dorin Frandeș

Durata: ~10' (±1')

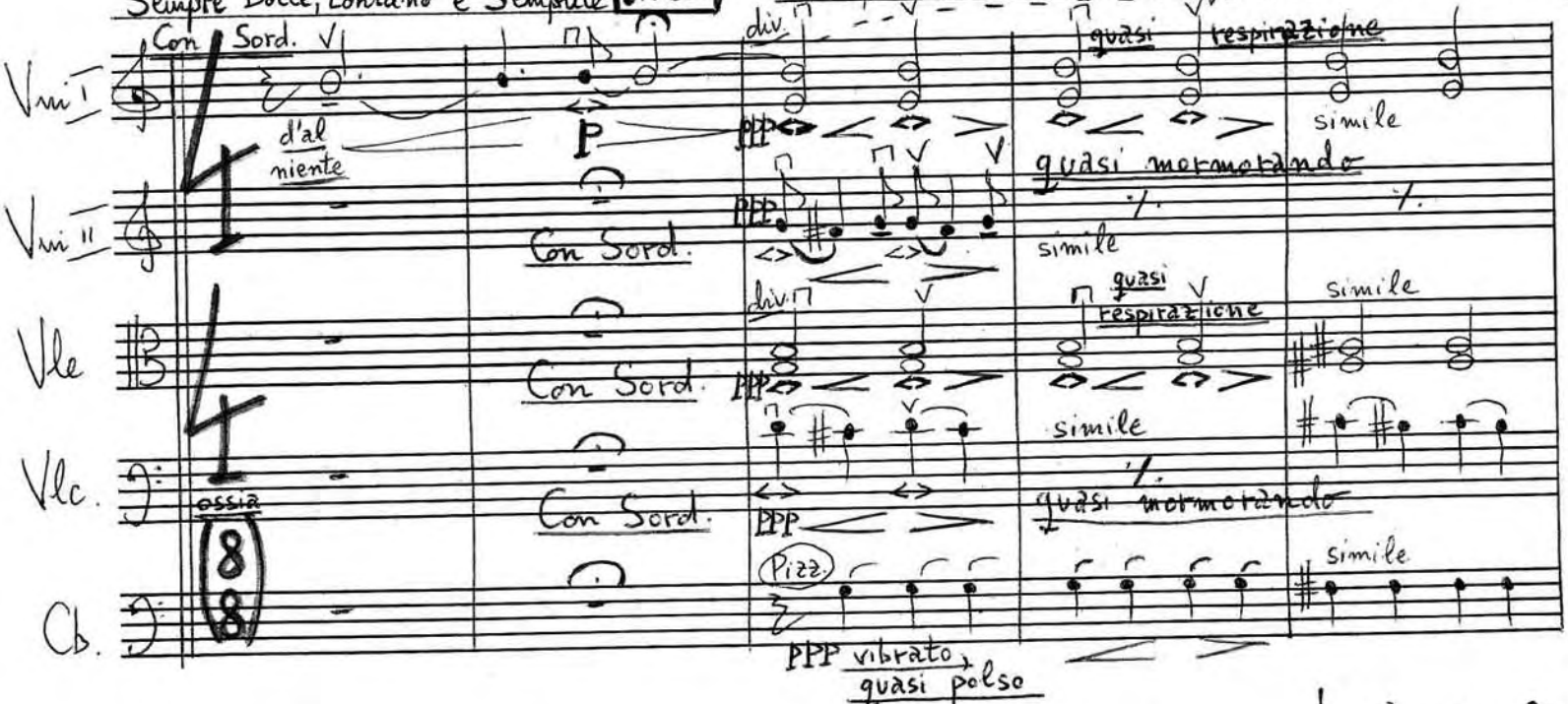
PREGHIERA di GESÙ

per Archi *)

Sabau Nichifor (1997)

Quasi Senza Tempo

Sempre Dolce, Lontano e Semplice ♩ ~ 62 **) - sempre ben vibrato e legatissimo ***)

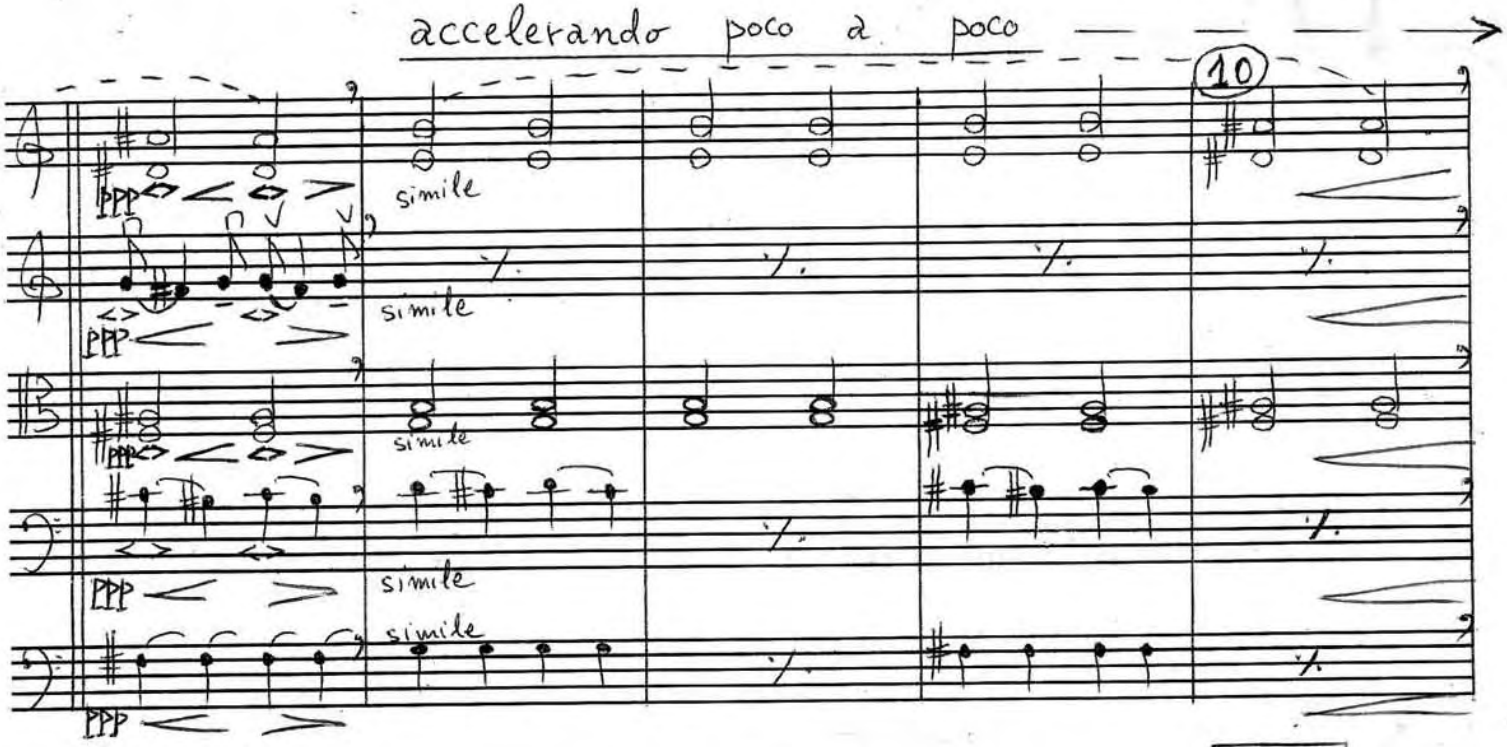


*) Textura este guasi-corală, sugerând repetarea la infinit a numelui JÉSUS (="Rugăciunea inimii"), într-o pulsație imaterială, "imponderabilă", extatică (<>) - quasi mormorând, quasi respirazione, quasi polso

**) Sempre Molto Rubato - Tempoul este foarte mobil, iar indicațiile metronomice sunt relative (la latitudinea dirijorului). În fapt, se va urmări realizarea unui fluid sonor, a unui continuum - ben vibrato, legatissimo, într-o nuanță generală PPP <> mP (quasi mormorando).

***) - - - - = legato de frazare (valabil pentru toată orchestra)

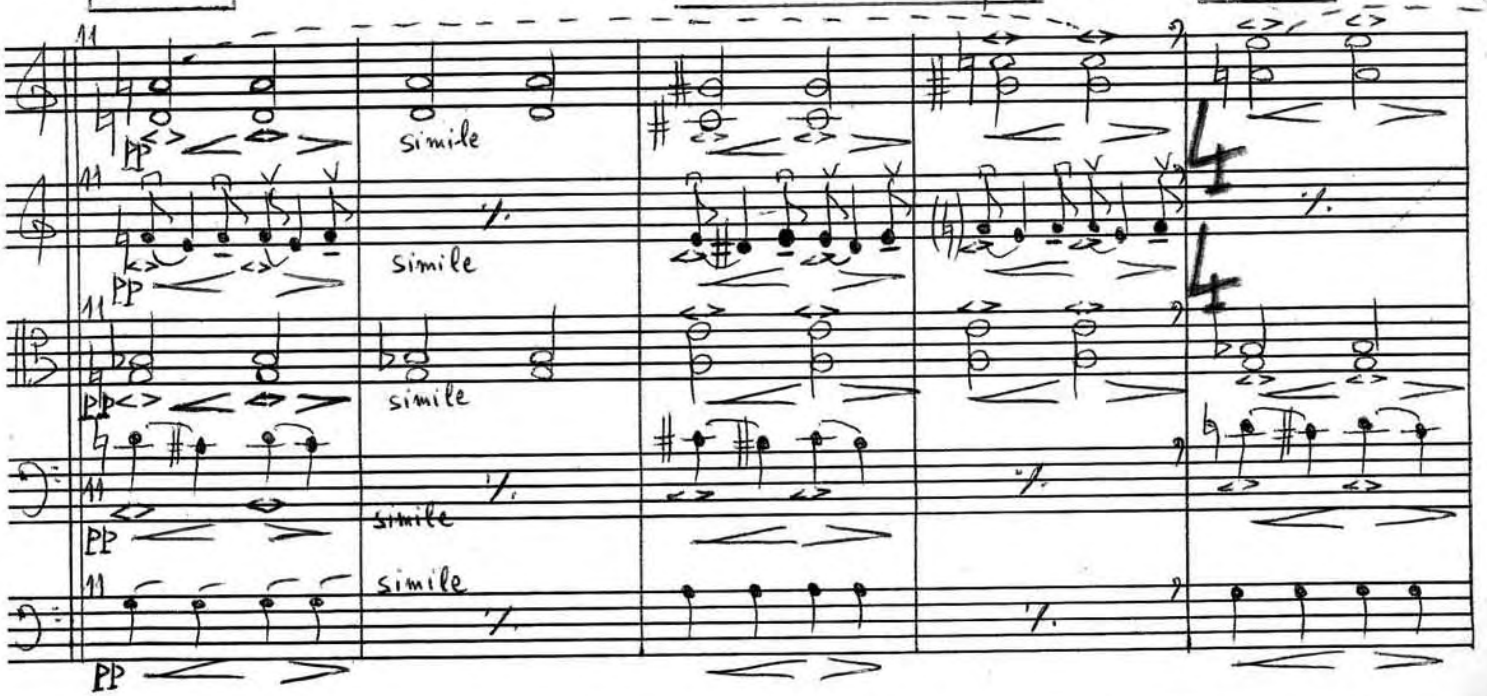
accelerando poco a poco

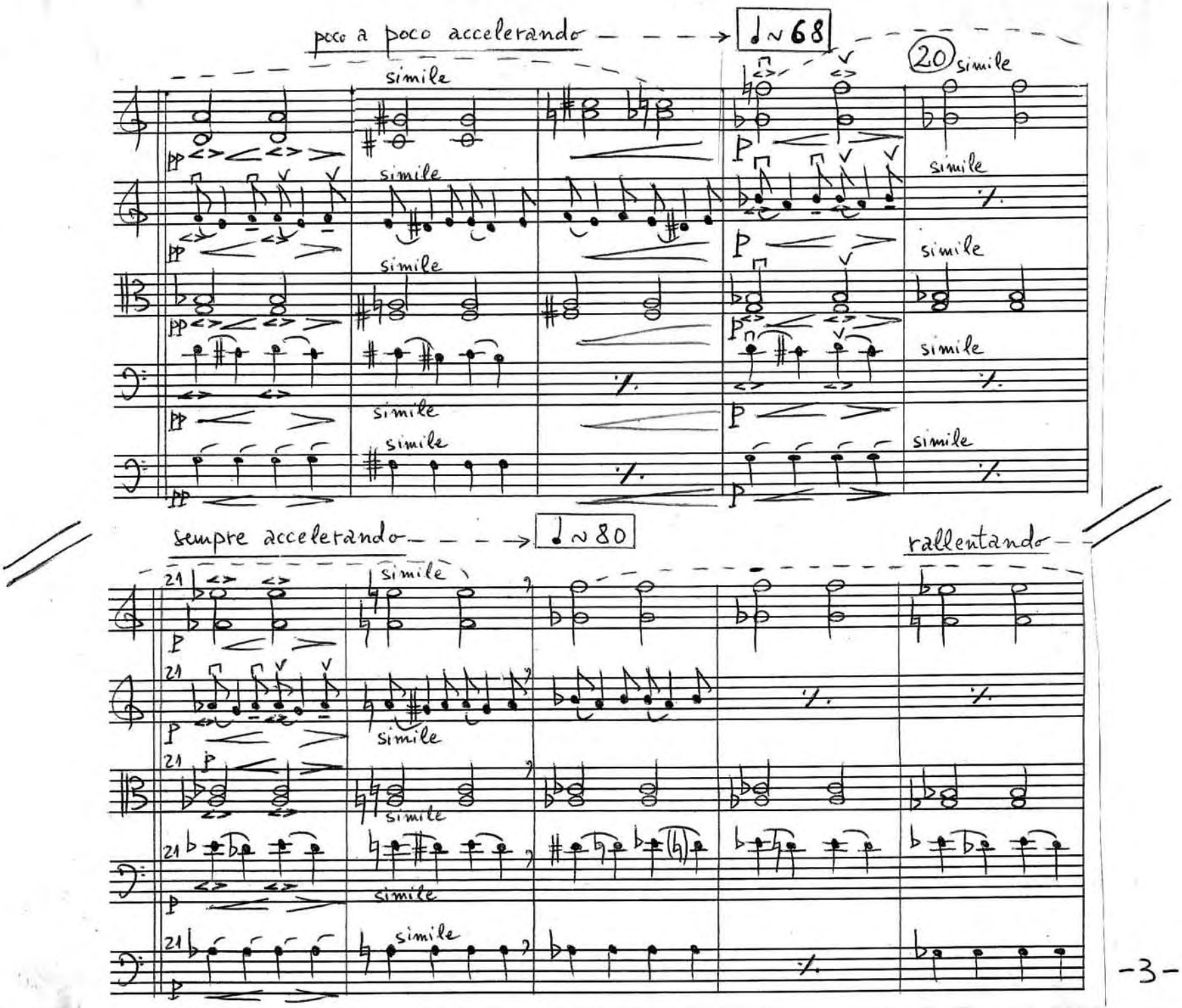


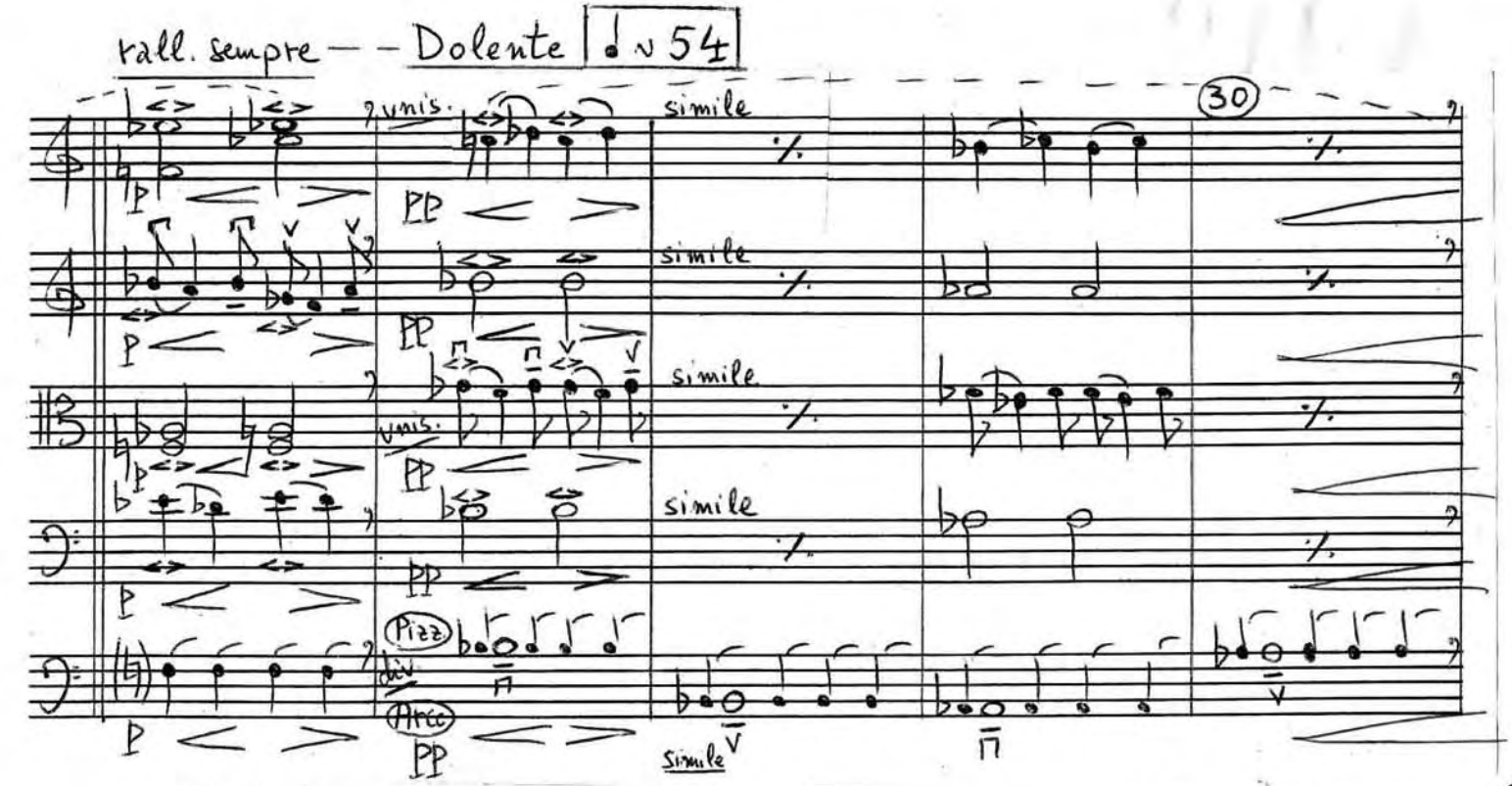
♪ ca. 96

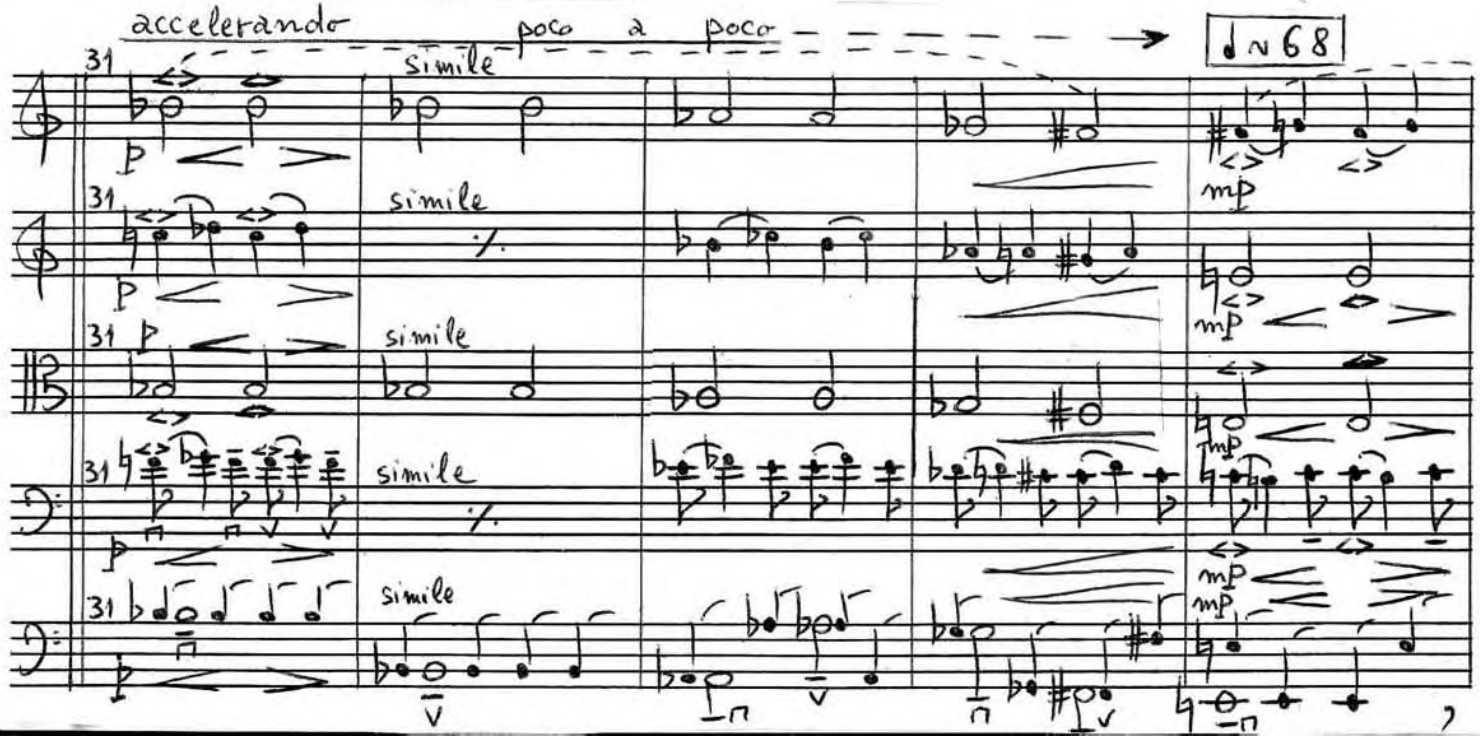
accelerando sempre

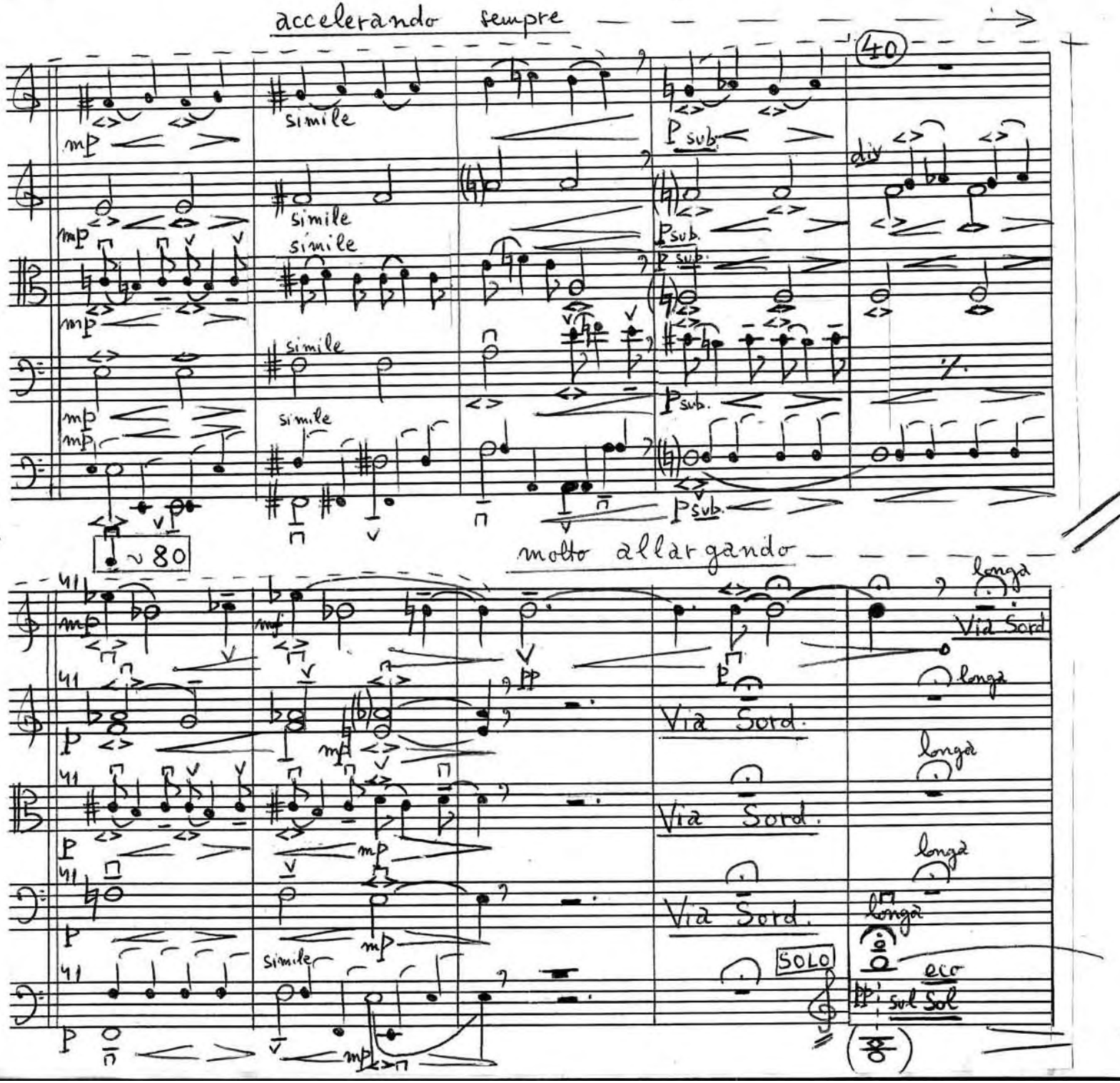
♩ ca. 60

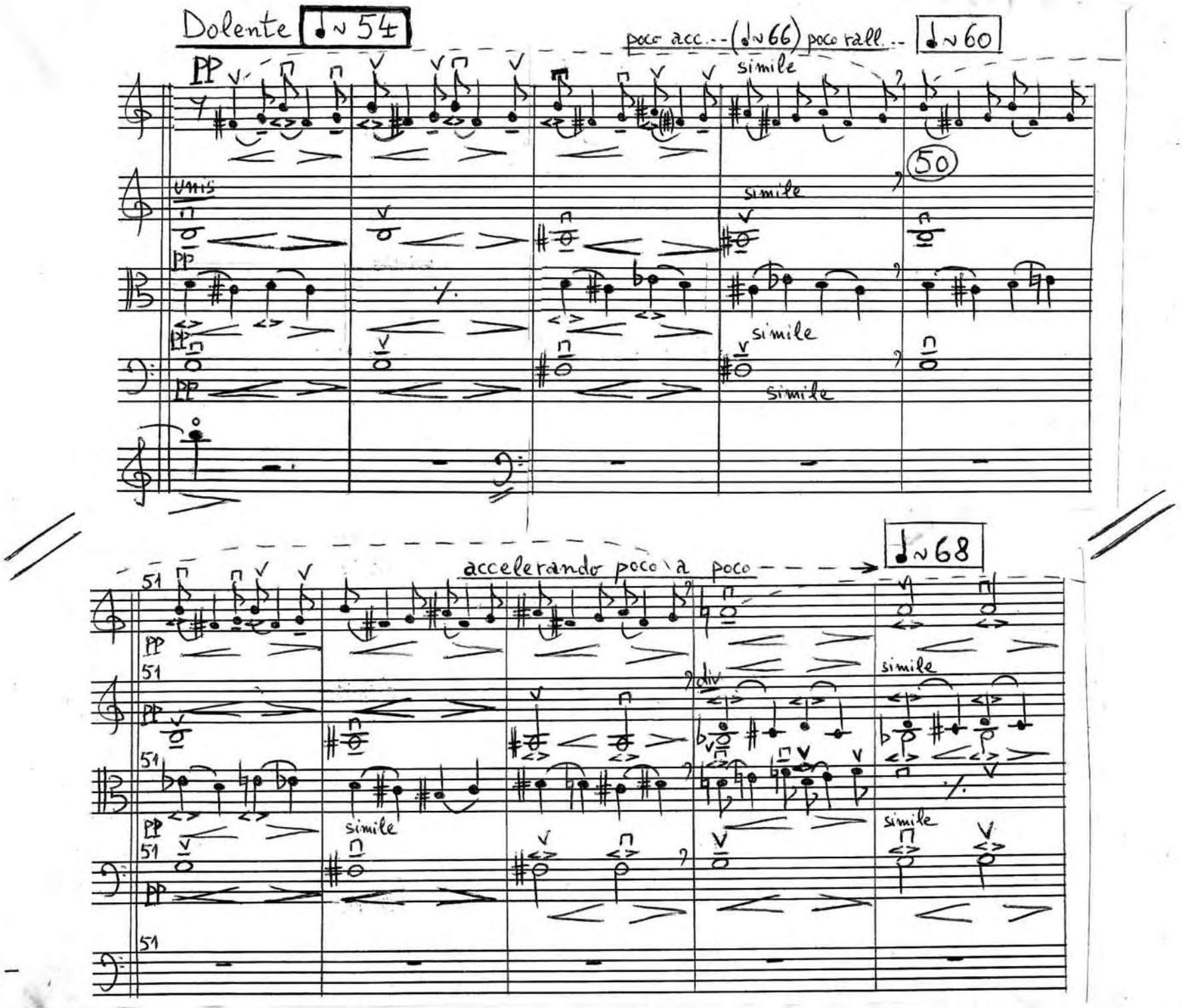


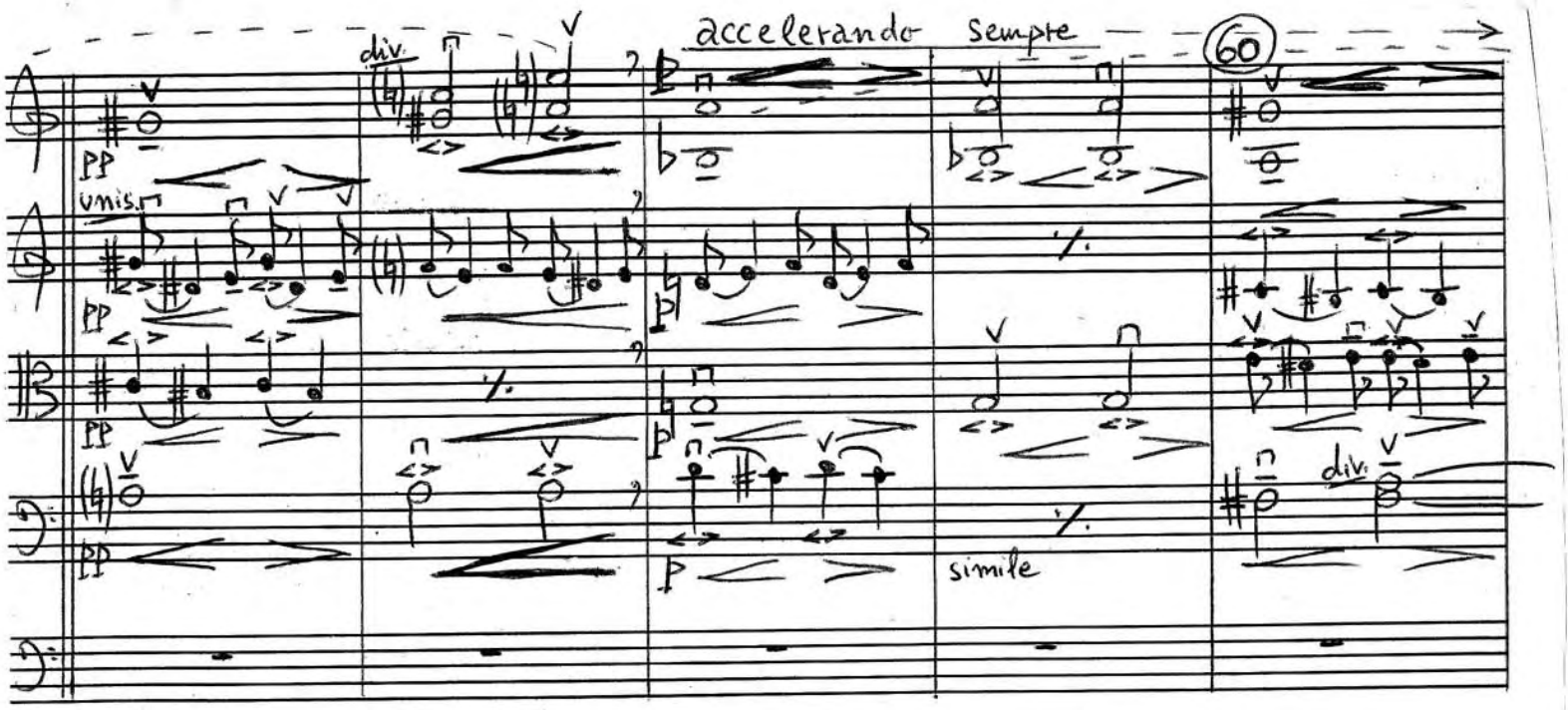

poco a poco accelerando
♩≈68
20
simile
sempre accelerando
♩≈80
rallentando
21

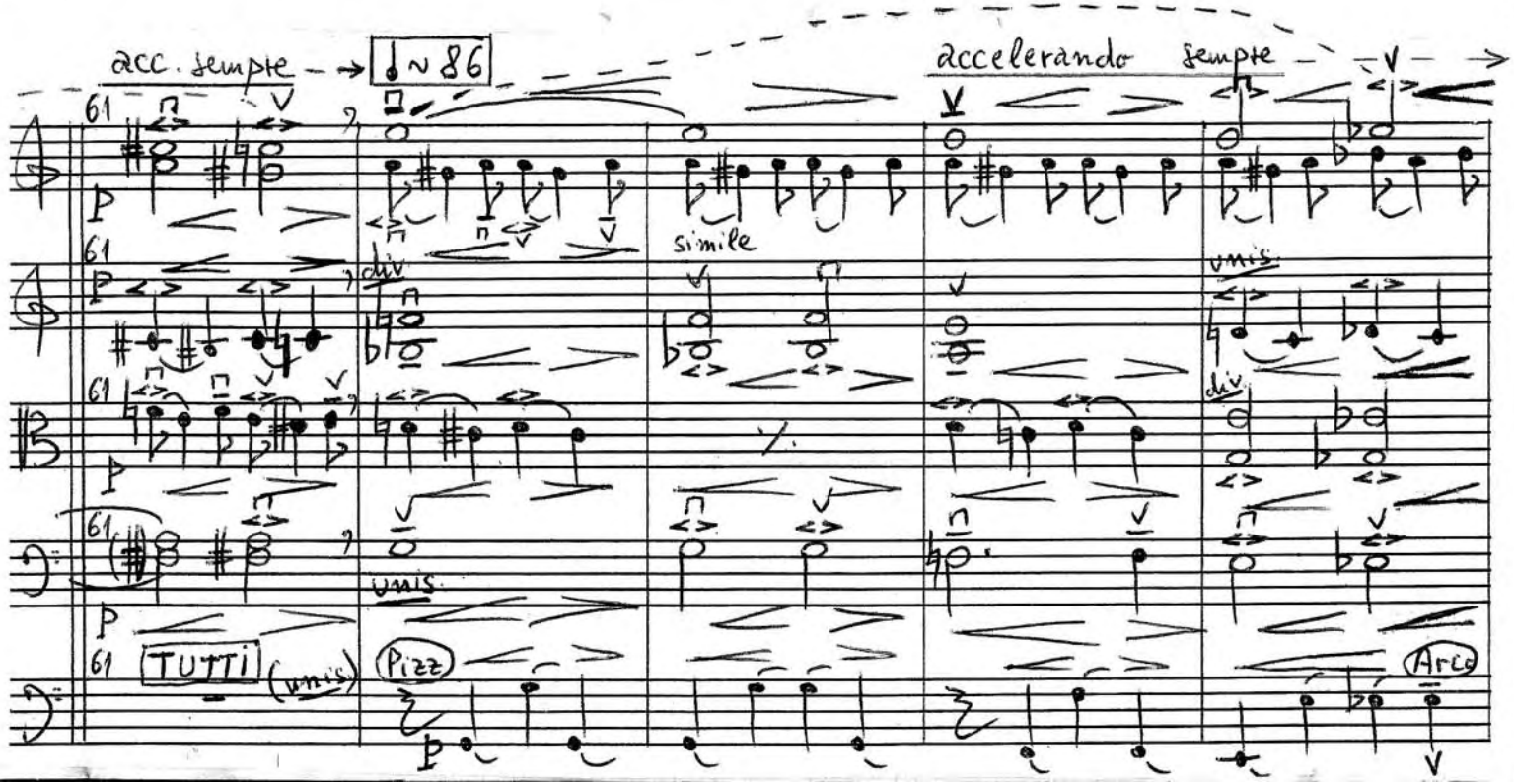

rall. sempre — — Dolente
♩ ~ 54
30
unis.
simile
Pizz.
div
Arco
simile

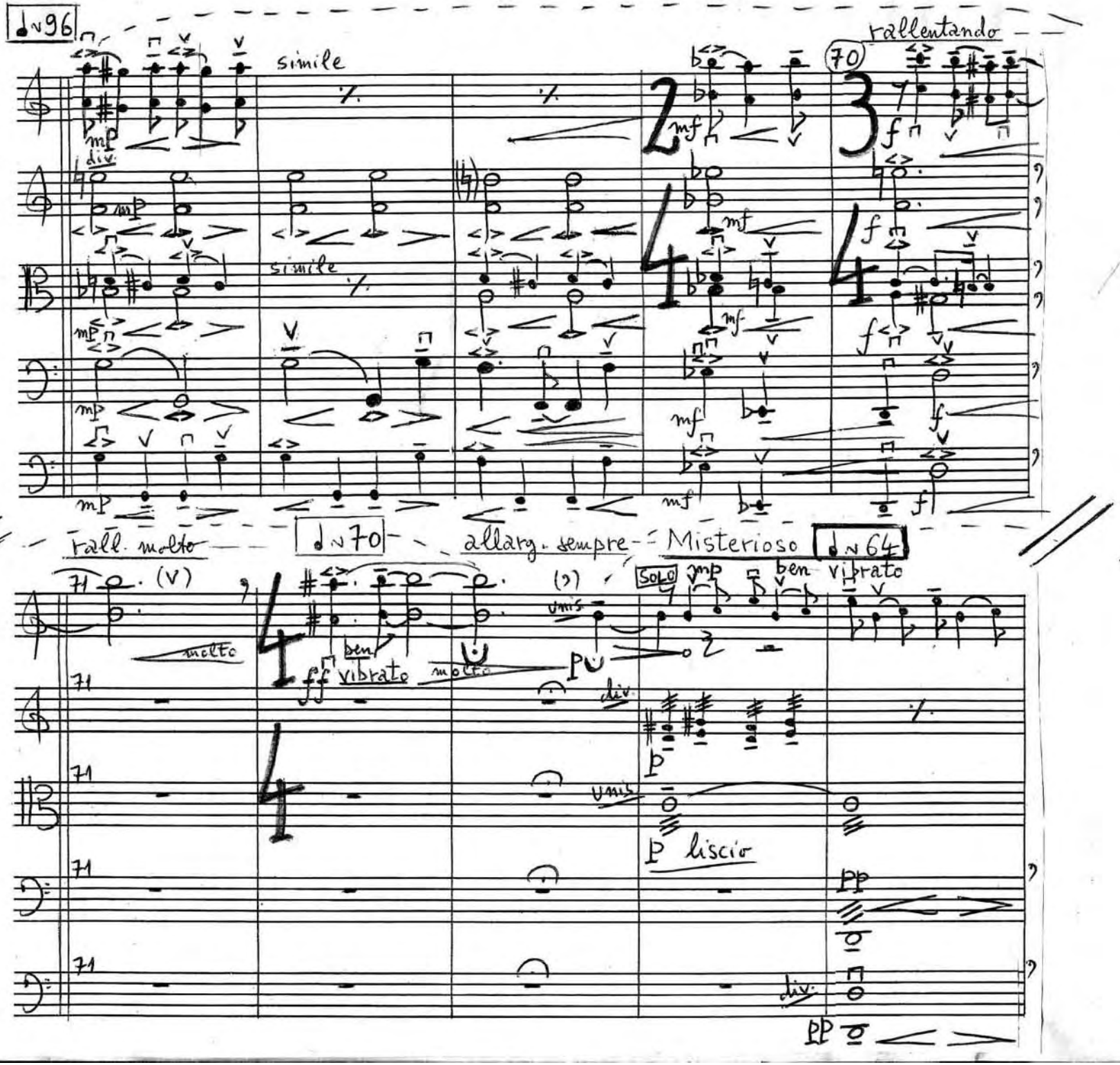

accelerando poco a poco
♩ ~ 68
31
simile

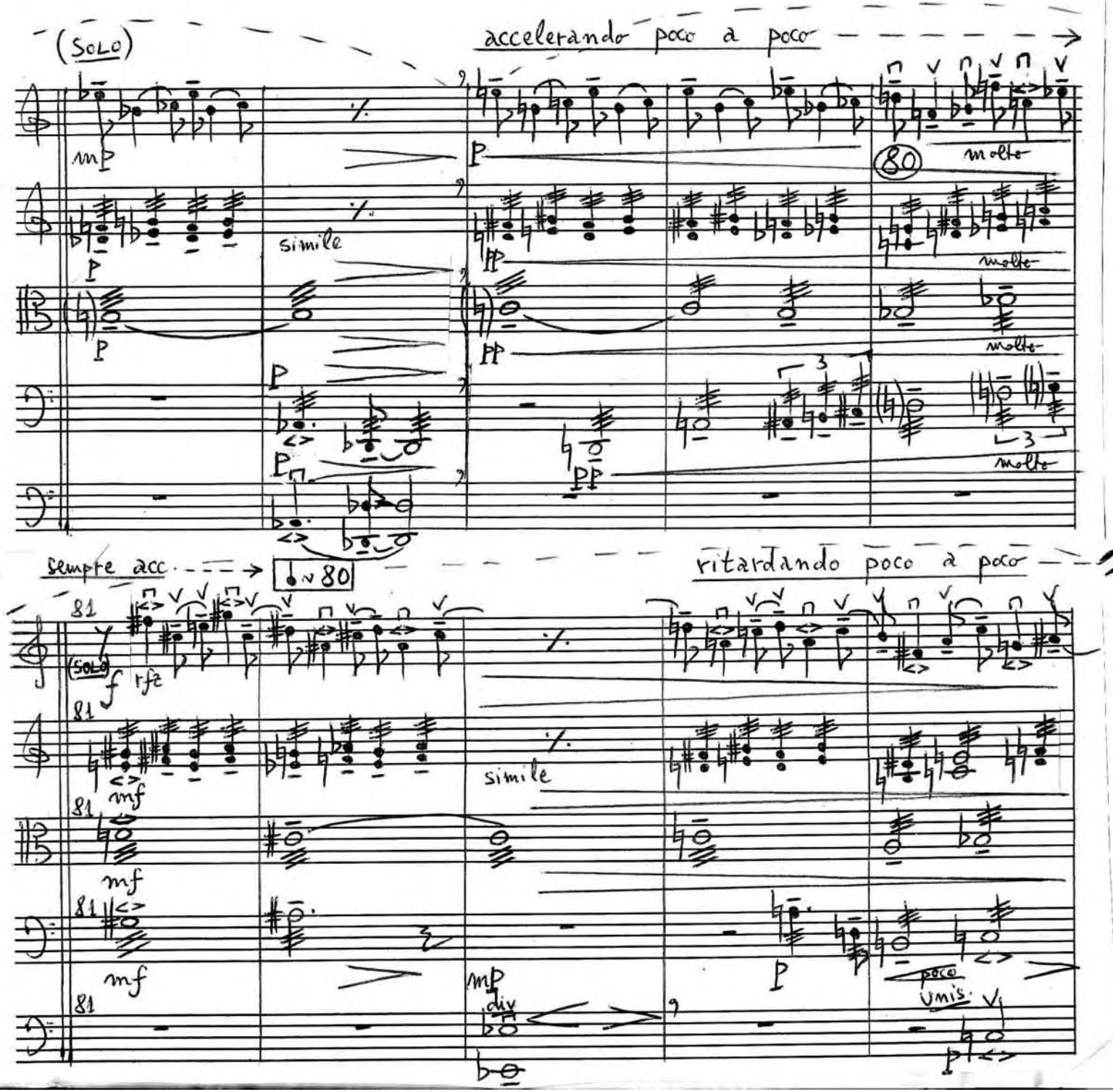

accelerando sempre
40
simile
mp
P sub.
div
~ 80
molto allargando
Via Sord.
longa
SOLO
eco
sul Sol

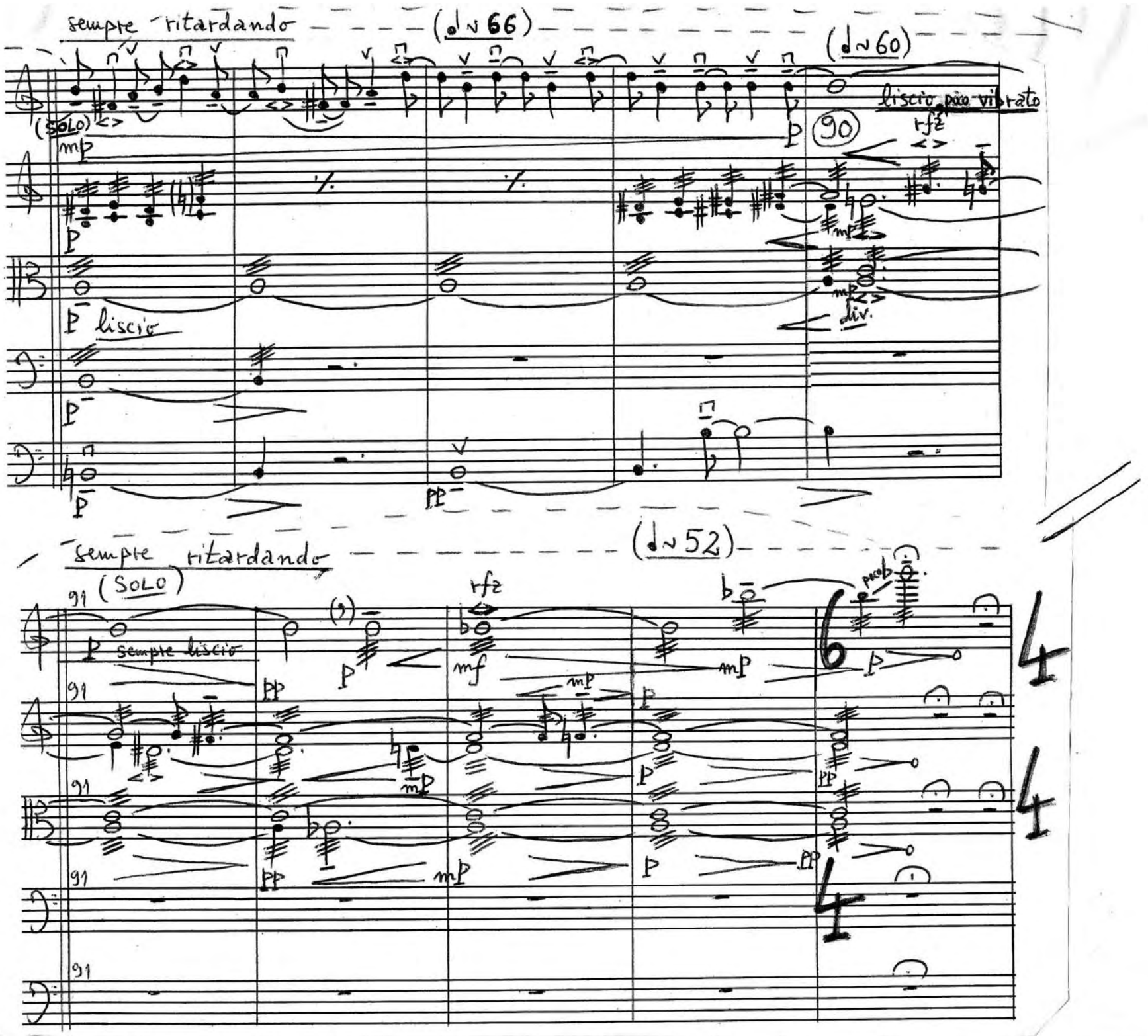

Dolente ♩~54
poco acc.--(♩~66) poco rall.-- ♩~60
PP
simile
unis
50
accelerando poco a poco
♩~68
51
div


accelerando sempre
60
div.
pp
unis.
simile
div.

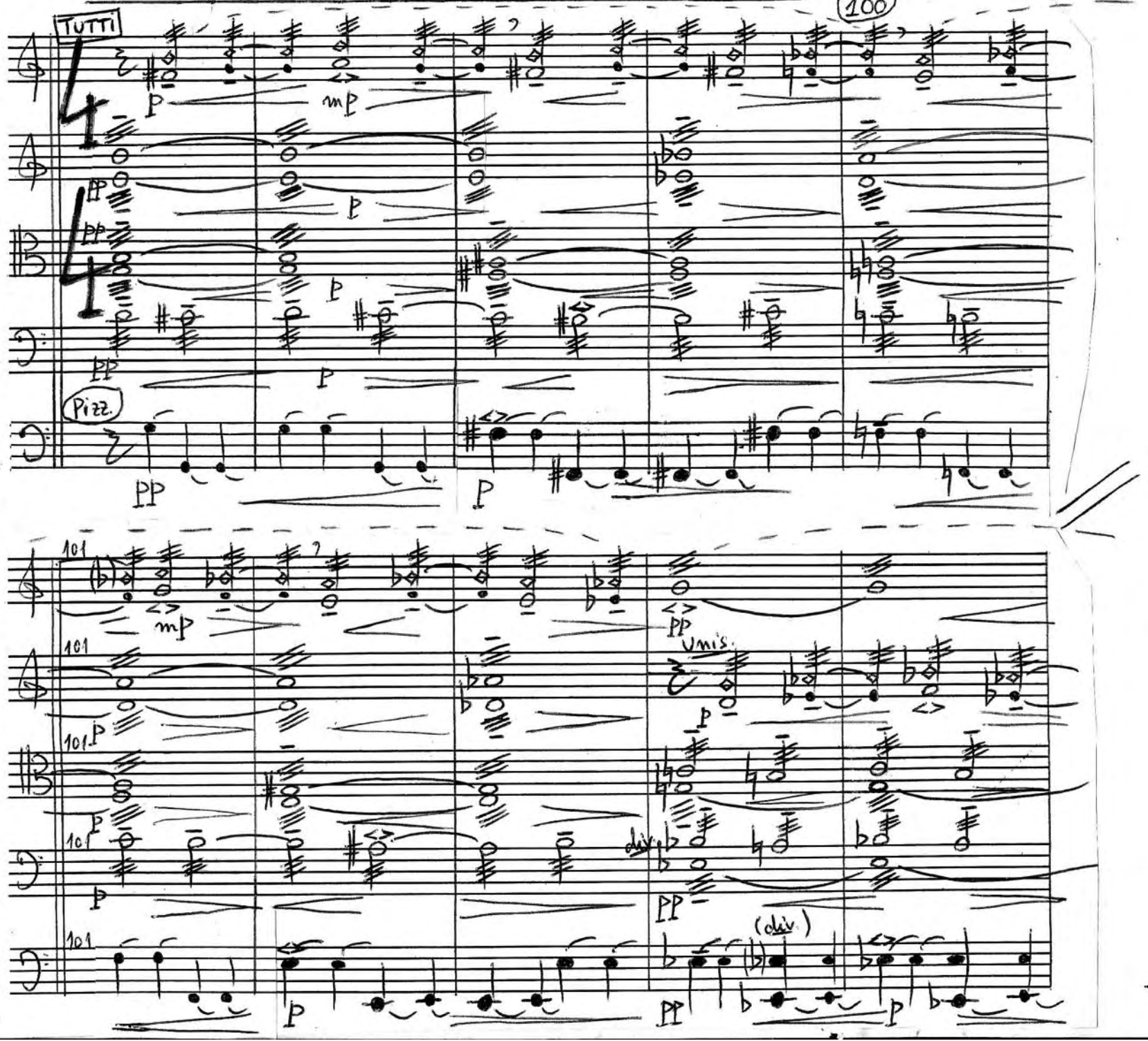

acc. sempre
♩ ~ 86
accelerando sempre
61
div.
simile
unis.
div.
unis.
TUTTI
(unis.)
Pizz
Arco


♩~96
simile
rallentando
70
div.
mp
mf
f
rall. molto
♩~70
allarg. sempre
Misterioso
♩~64
71
molto
ben
vibrato
ff
unis.
SOLO
p
liscio
pp

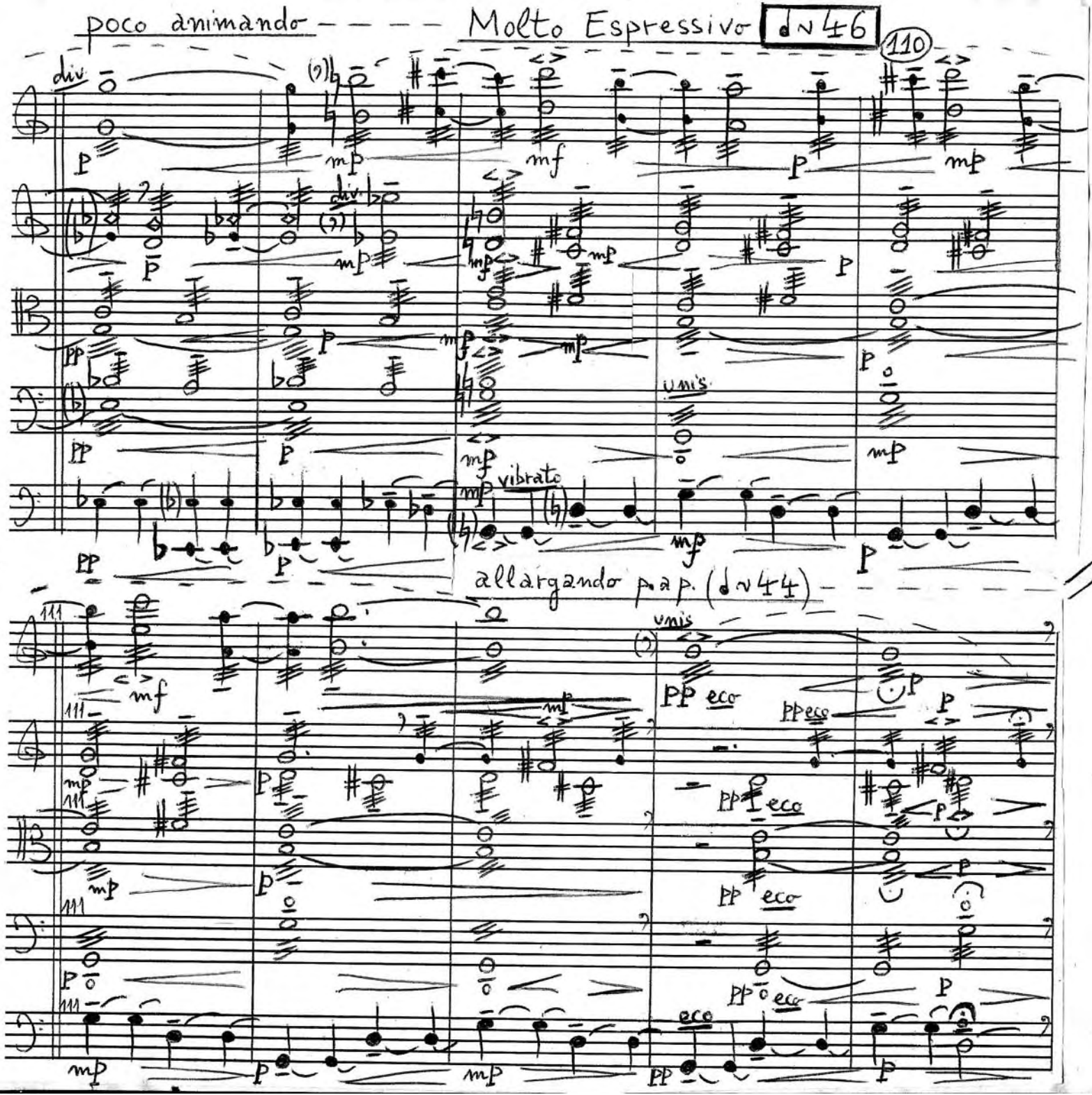

(SOLO)
accelerando poco a poco
mp
p
simile
pp
80
molto
sempre acc.
♩ ~ 80
ritardando poco a poco
81
(SOLO)
f
rfz
mf
simile
mp
div
poco
unis.

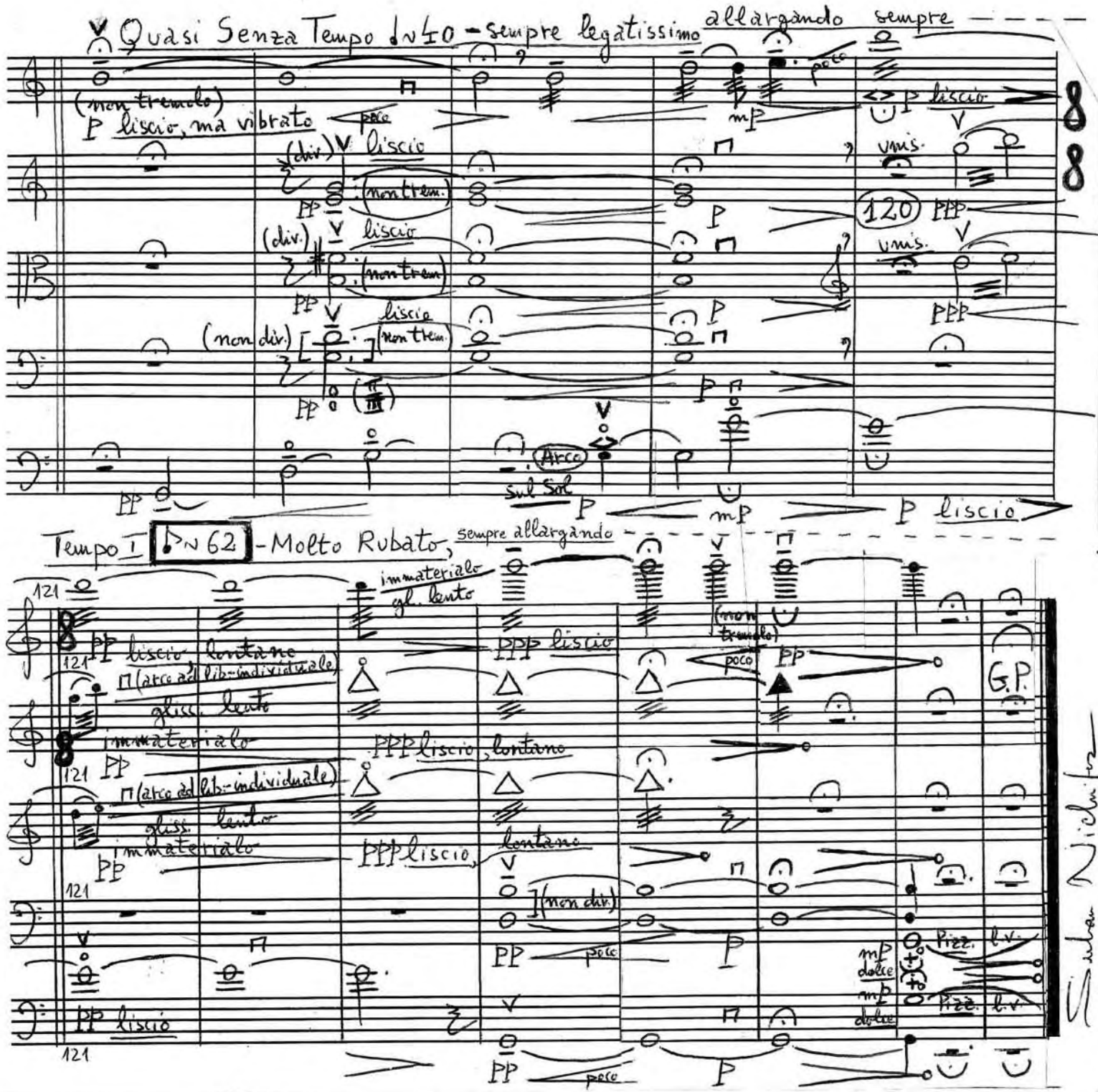

sempre ritardando
(♩~66)
(♩~60)
(SOLO)
mp
liscio poco vibrato
rfz
90
p
liscio
div.
sempre ritardando
(♩~52)
(SOLO)
91
sempre liscio
rfz
mf
mp
pp
poco
6
4

Lontano, Molto Tranquillo ♩ ~ 42, Fluido



poco animando - - - - - Molto Espressivo ♩=46 (110)





Explanation of Symbols:

△ = the highest note possible

+ = Pizzicato with the left hand

Sulan Nichifor
Bucuresti, 12-13 Februarie 1997

2. Internationalen Kompositionswettbewerb SCHIEDMAYER
Kategorie II b (Celesta + Stimme mit textbezug)

Serban Nichifor

M U S I C A C A E L E S T I S

Aria über ein Thema von Wolfgang Amadeus Mozart,
für Sopran (oder Tenor) und Celesta

Text: Jesus Sirach 39,33-35

"Die Werke Gottes allesamt sind gut, unde alles, was man
braucht, gibt er zur rechten Zeit.
Man sage nichit: "Das eine ist schlechter als das andere",
denn alles ist zu seiner Zeit von Wert.
So jubelt denn von ganzem Herzen, und preist den Namen
des Allheiligen."

Motto:
"Das Leben war doch so schön !"
(W. A. Mozart, 7. September 1791)

Dauer: ca 6'40"

Dauer: ≈ 6'40"

MUSICA CAELESTIS

Serban Nichifor

Aria über ein Thema von Wolfgang Amadeus Mozart

Text: Jesus Sirach 39,33-35

Motto: "Das Leben war doch so schön!"
W. A. Mozart, 7. September 1791

Largo e lontano (♩≈46), quasi sognando

Soprano (ossia Tenore)

(8↑)

molto rubato

Celesta

pp contemplativo

p

mp

p

Ped. * Ped. * Ped.

S.

poco a poco allargando

Cel.

pp p pp

* Ped. * Ped.

Sub. Grazioso (♩≈52)

S.

(11)

[W. A. Mozart: "Zauberflöte", Akt I. Finale]

(15↑)

Cel.

ppp immaterialo

pp semplice, ingenuo

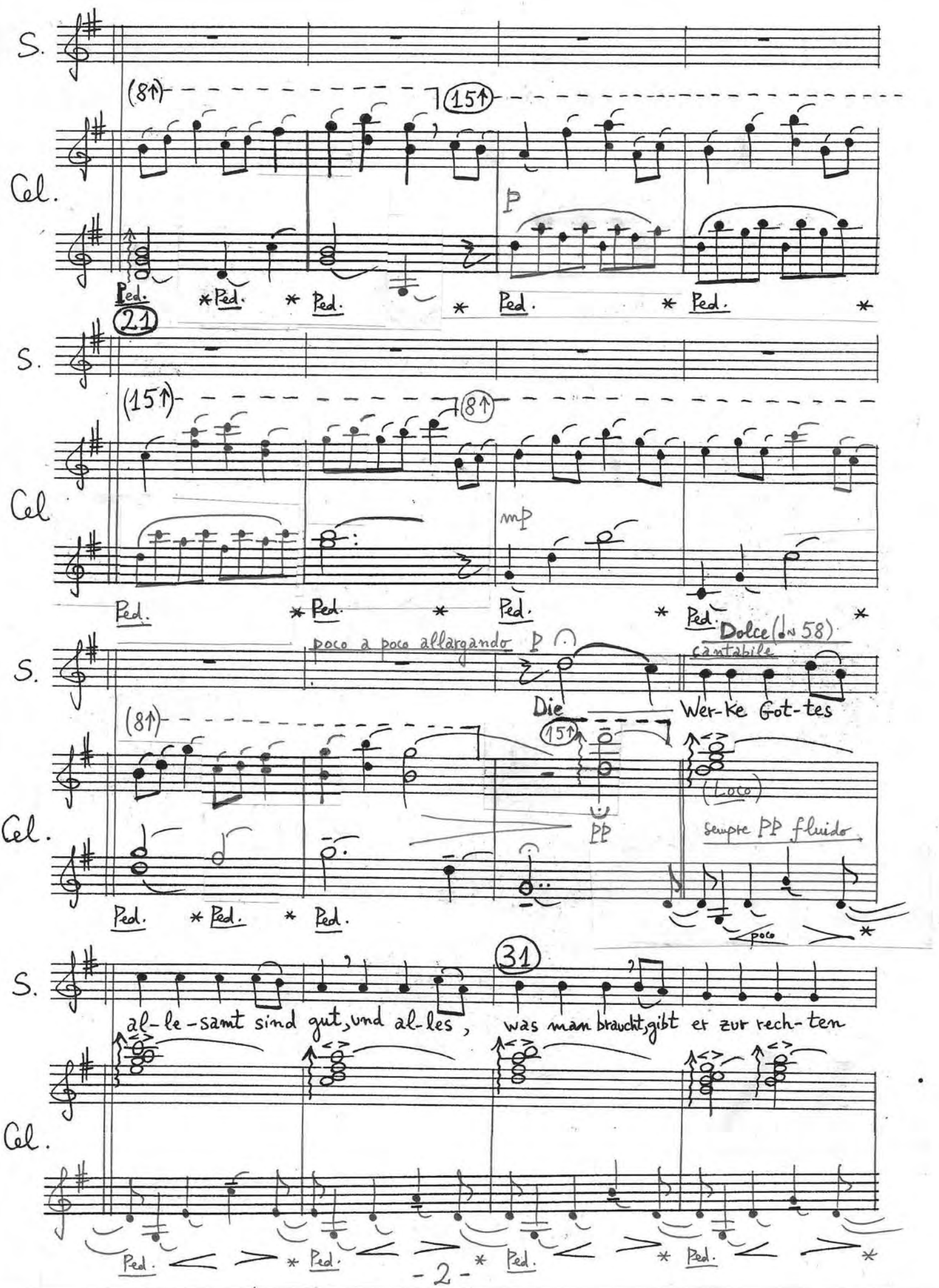
* Ped. * Ped.

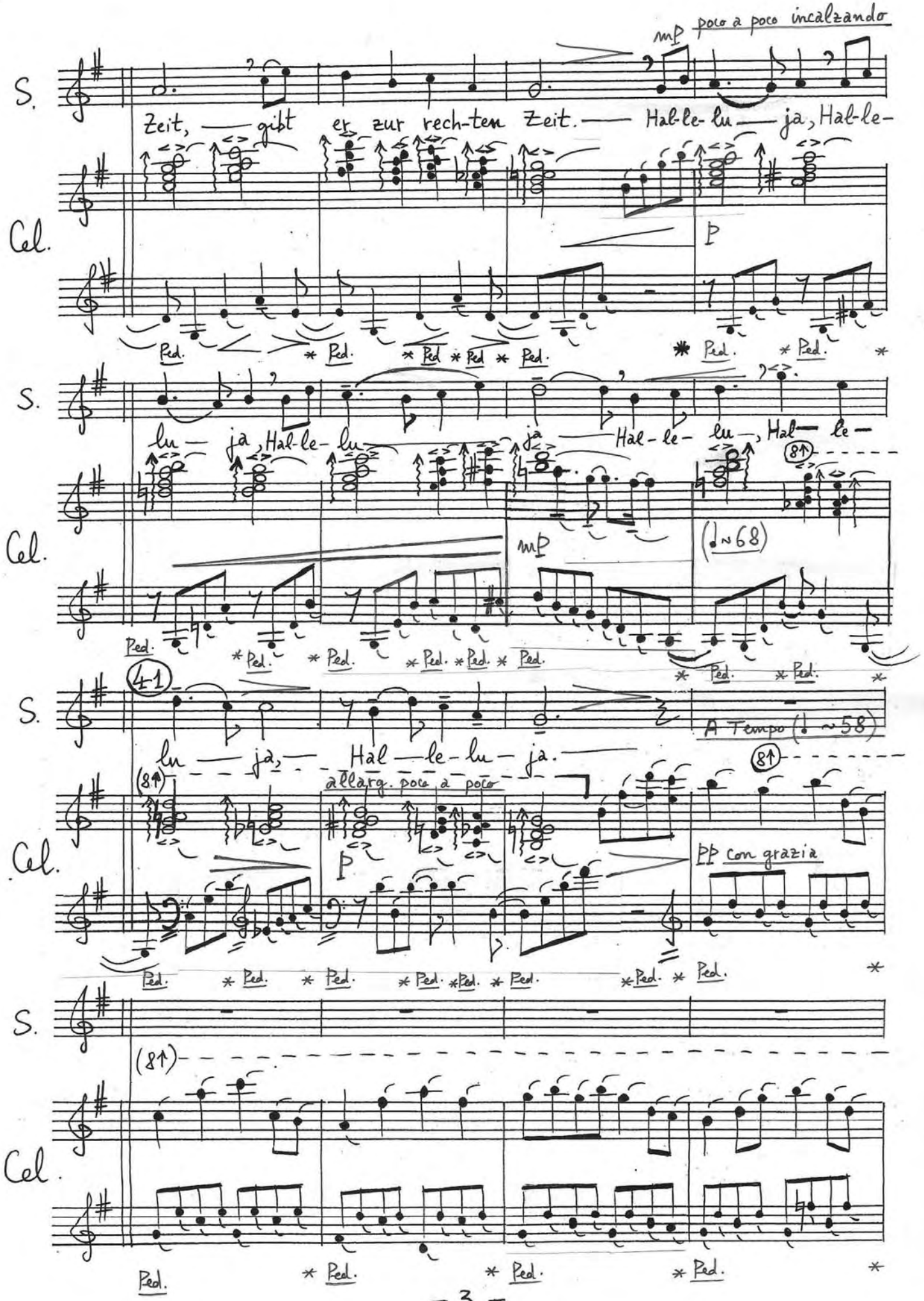
S.

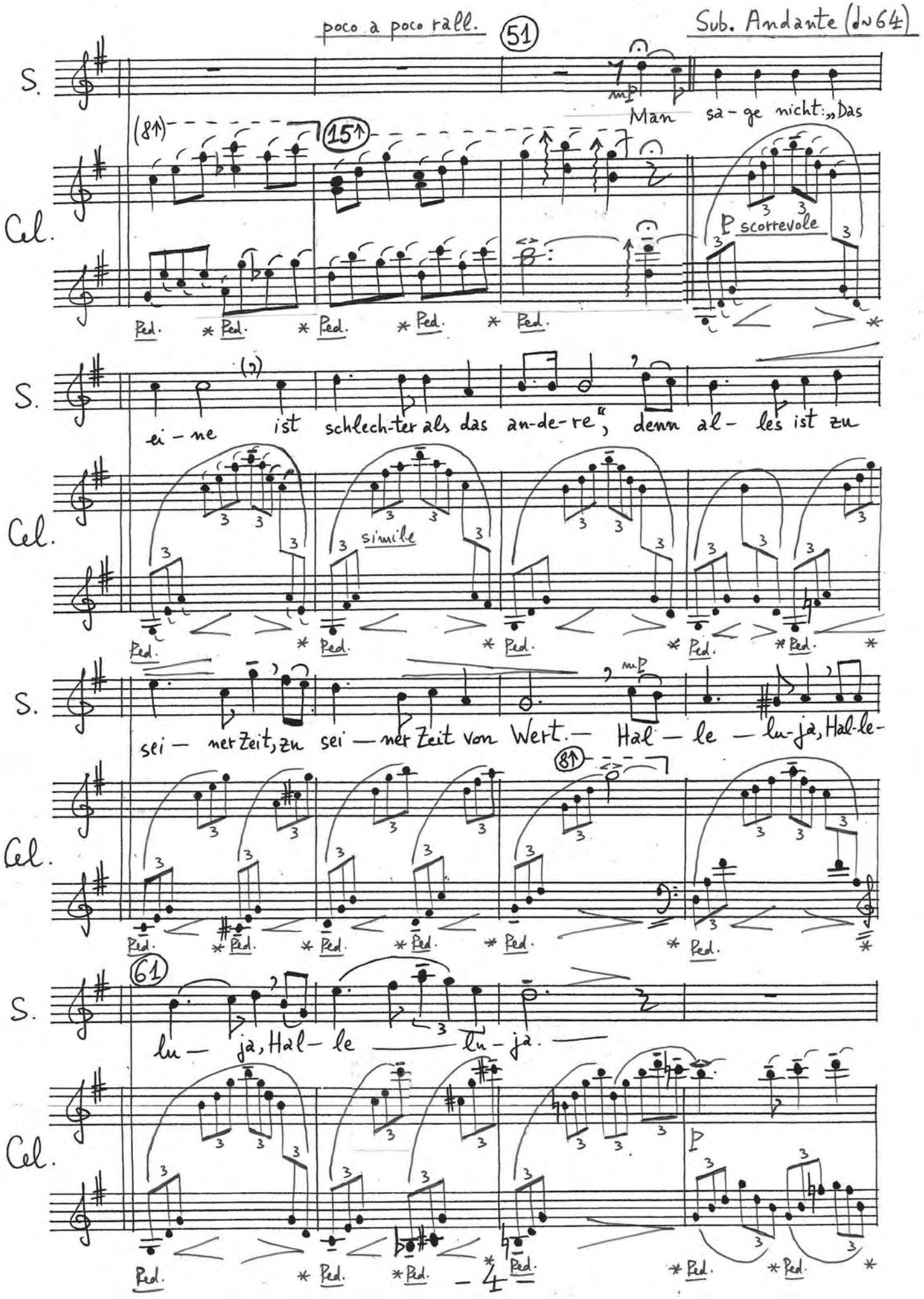
(15↑) (8↑)

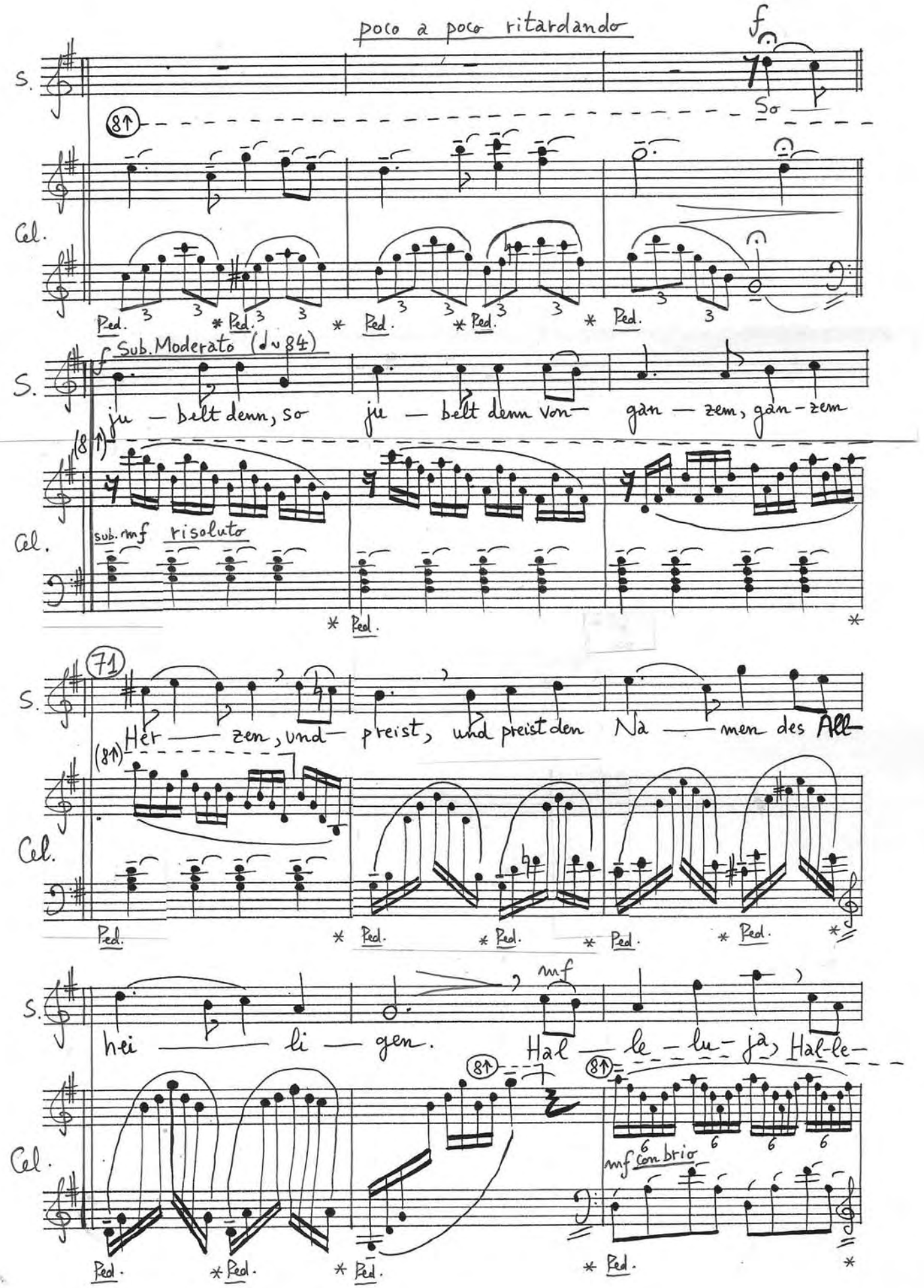
Cel.

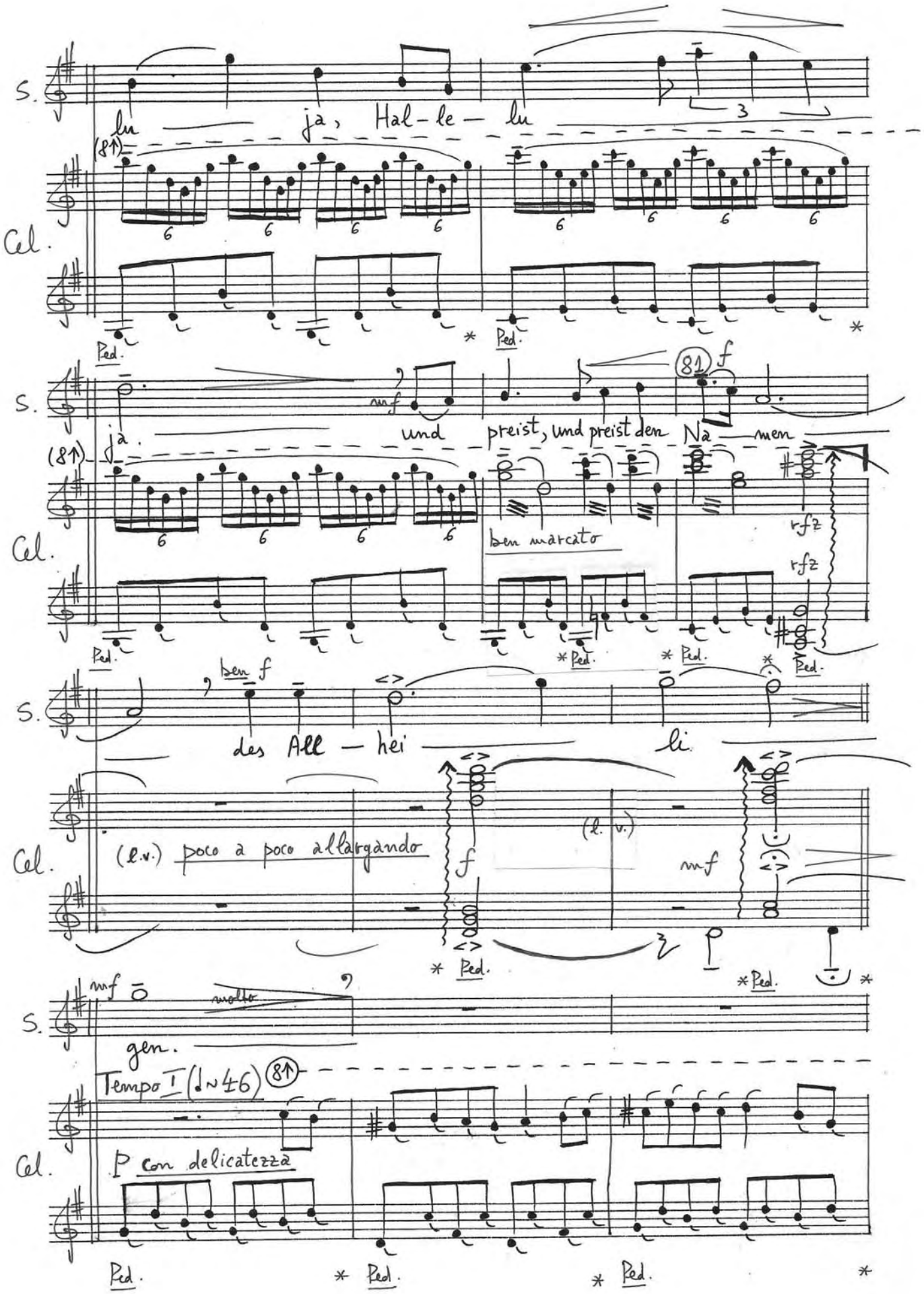
* Ped. * Ped. * Ped. * Ped. *

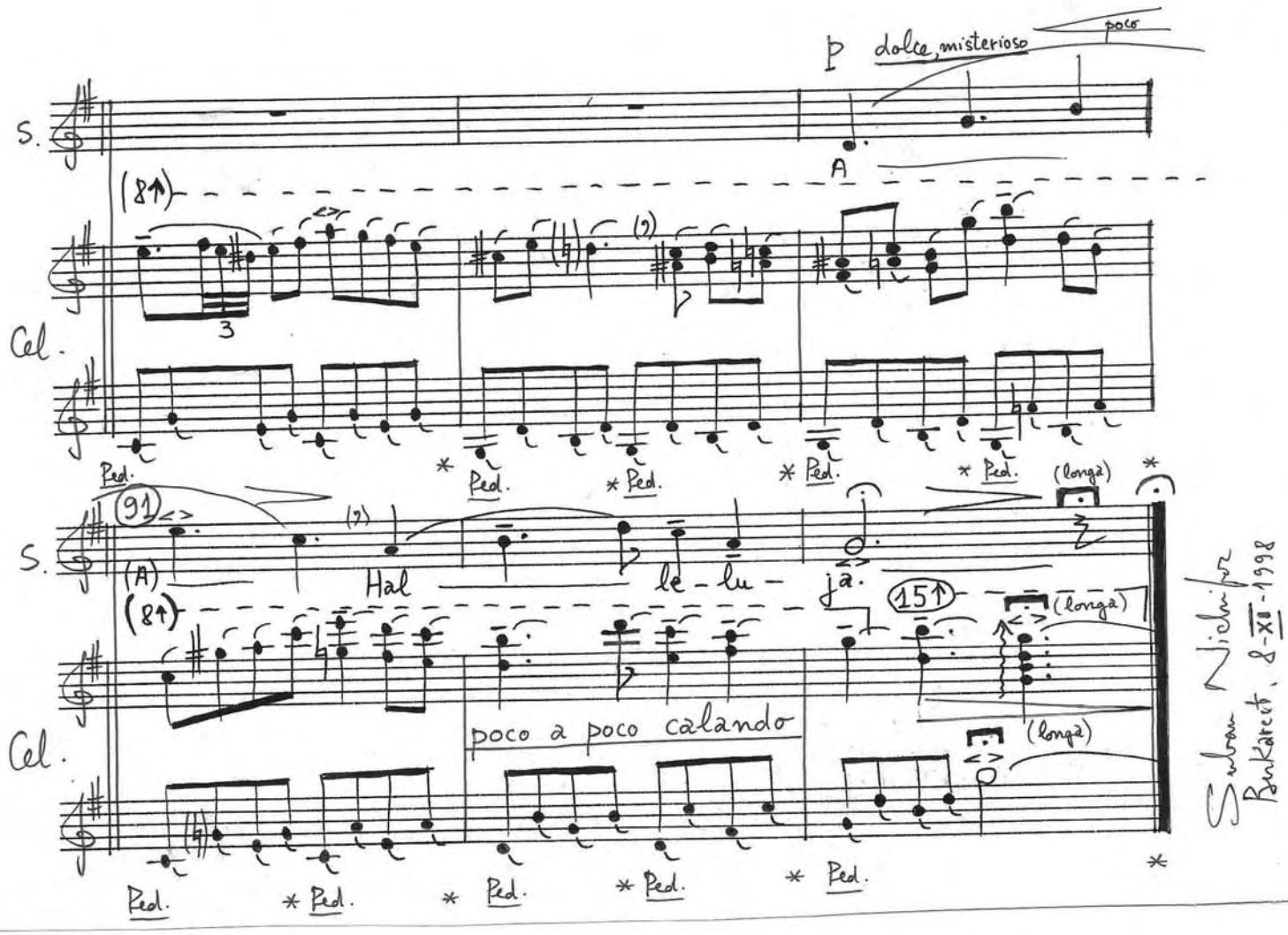

S.
Cel.
(8↑)
15↑
P
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
21
(15↑)
8↑
mp
poco a poco allargando
Die
Dolce (♩= 58)
cantabile
Wer-ke Got-tes
(8↑)
15↑
PP
(Loco)
sempre PP fluido
poco
31
al-le-samt sind gut, und al-les, was man braucht, gibt er zur rech-ten


mp poco a poco incalzando
S.
Zeit, — gibt er zur rech-ten Zeit. — Hal-le-lu — ja, Hal-le-
Cel.
p
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
S.
lu — ja, Hal-le-lu — ja — Hal-le-lu, Hal — le-
8↑
Cel.
mp
(♩=68)
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
4:1
S.
lu — ja, — Hal — le-lu — ja.
A Tempo (♩=58)
8↑
(8↑)
allarg. poco a poco
Cel.
p
pp con grazia
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
S.
(8↑)
Cel.
Ped. * Ped. * Ped. * Ped. *


poco a poco rall.
51
Sub. Andante (♩= 64)
S.
Cel.
mp
Man sa-ge nicht: „Das
(8↑)
15↑
p scorrevole
Ped.
ei-ne ist schlech-ter als das an-de-re“, denn al- les ist zu
simile
sei- ner Zeit, zu sei- ner Zeit von Wert.- Hal- le- lu-ja, Hal-le-
8↑
61
lu- ja, Hal- le lu- ja.
p


poco a poco ritardando
S.
Cel.
So
Sub. Moderato (♩ ~ 84)
ju — belt denn, so ju — belt denn von — gan — zem, gan - zem
sub. mf risoluto
71
Her — zen, und — preist, und preist den Na — men des All-
hei — li — gen.
mf
Hal — le — lu — ja, Hal-le-
mf con brio
Ped.


S.
lu ja, Hal-le-lu
Cel.
Ped.
ja. und preist, und preist den Na-men
81
f
mf
ben marcato
rfz
ben f
des All-hei-li
(l.v.) poco a poco allargando
(l. v.)
mf
gen.
molto
Tempo I (♩~46)
P con delicatezza


p dolce, misterioso
poco
S.
A
(8↑)
Cel.
Ped.
(91)
(A)
Hal le - lu - ja.
(longa)
(15↑)
poco a poco calando
Suban Nichifor
Bukarest, 8-XII-1998

OSNABRÜCKER JUGENDCHOR/VOCALENSEMBLE "CANTOS"
Hinter dem Ellenberg 1
49170 HAGEN

KOMPOSITIONSPREIS"350 JAHRE WESTFÄLISCHER FRIEDE"
- OSNABRÜCK 1648-1998 -

Serban NICHIFOR

P S A L M 1 0 3

per due cori antifonici (8 Stimmen)

Dauer: ∿ 10'

= Osnabrücker Jugendchor / Vocalensemble CANTOS - Hinter dem Ellenberg 1, 49170 Hagen =

Kompositionspreis «350 Jahre Westfälischer Friede» - Osnabrück 1648-1998

Meiner Vater gewidmet

Dauer: ~ 8-10 Minuten

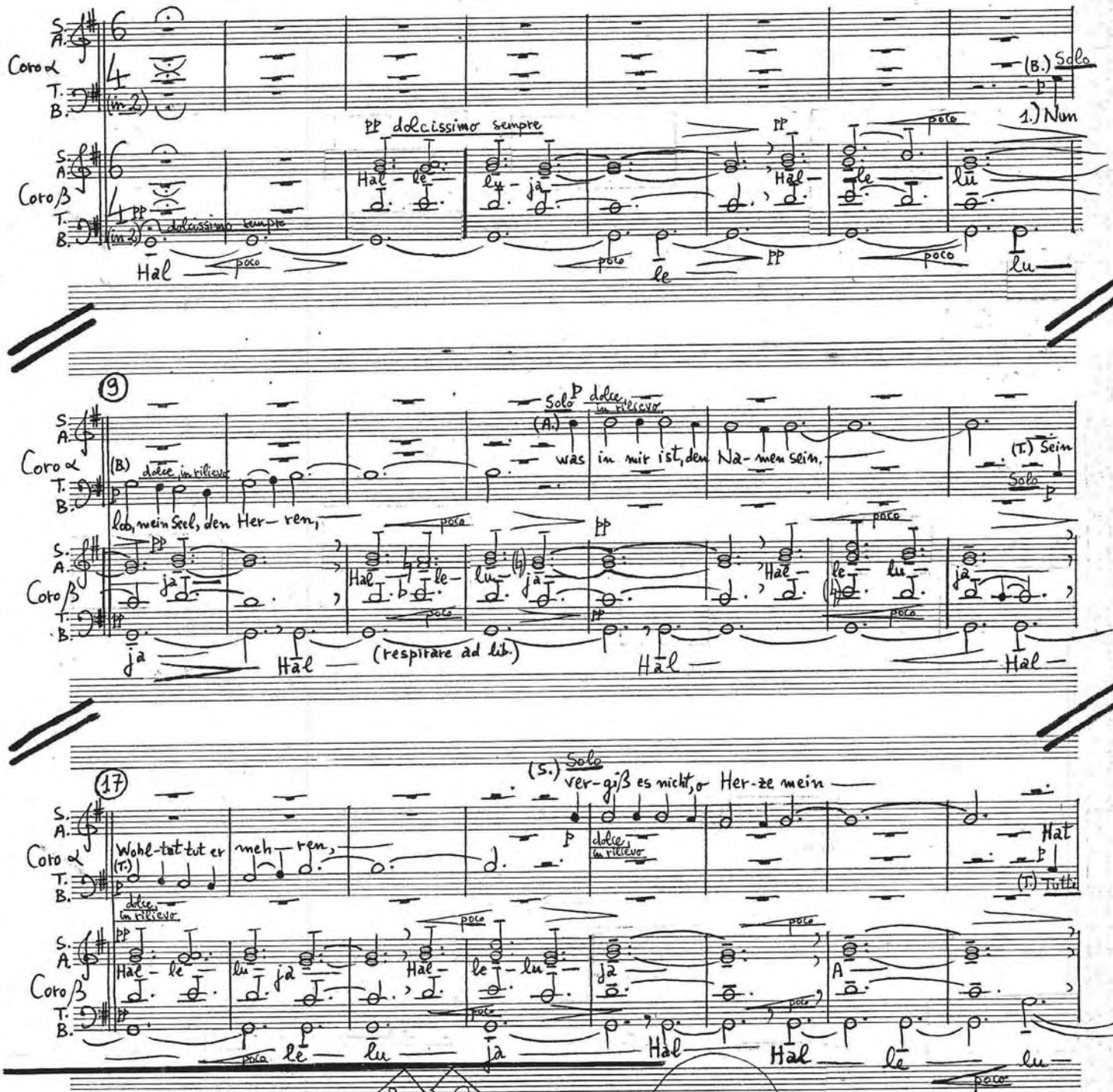
Serban NICHIFOR
(1998)

PSALM 103

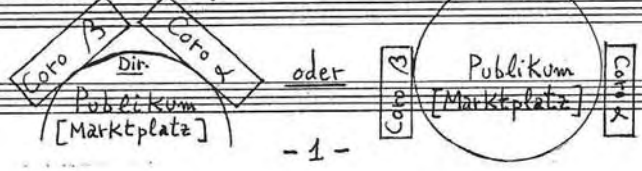
per due cori antifonici (8 Stimmen) *)

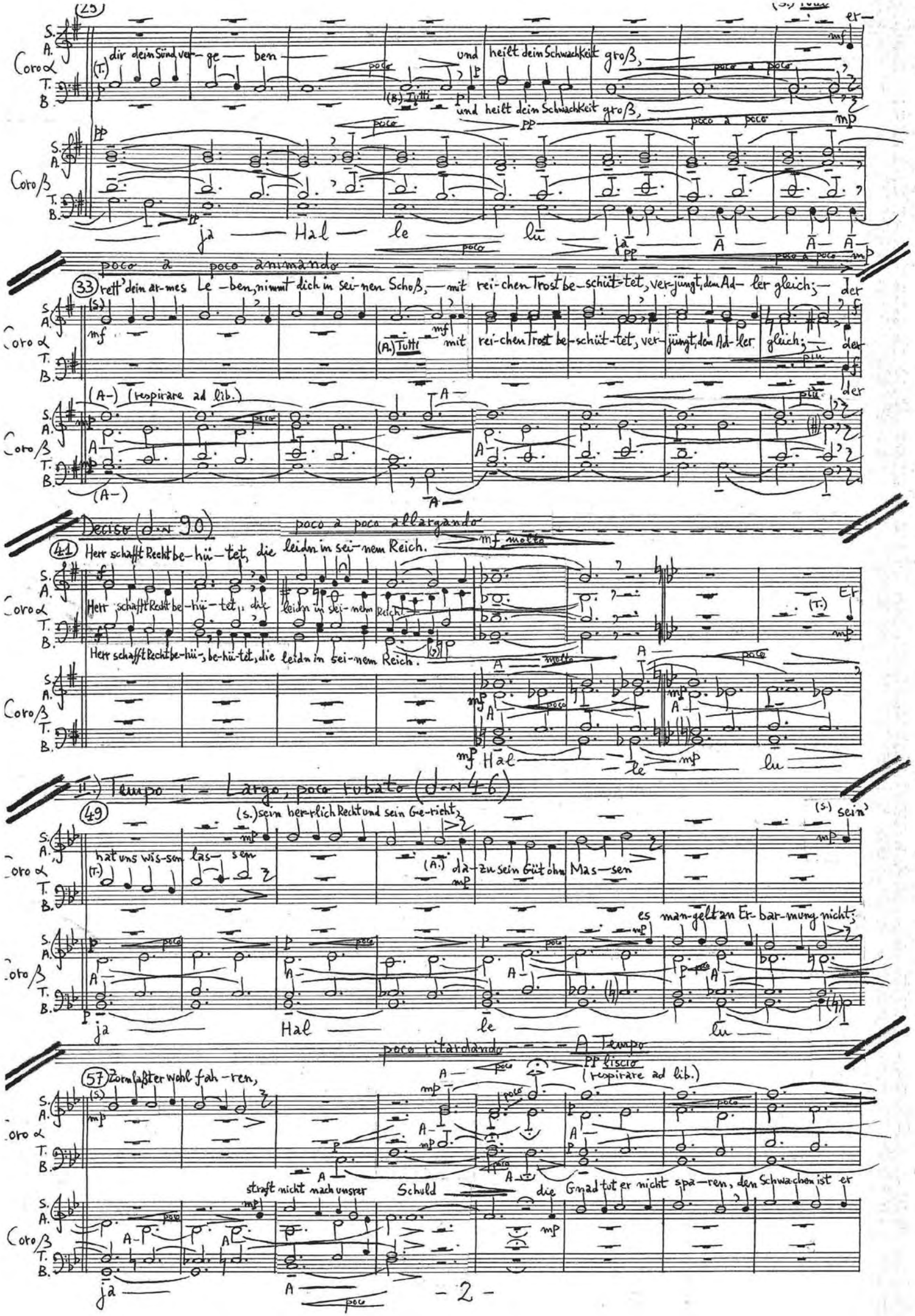
[Text: Johann GRAMANN (1487-1541); Melodie: 15. Jahrh. / geistlich bei Hans KUGELMANN (1495-1542) - 153

I.) Lontano, largo, poco rubato (♩.≈46)



*) Coro α + Coro β = 8 Stimmen!
(NB → verstärken – ad lib.)




(25)
dir dein Sünd ver-ge-ben und heilt dein Schwachkeit groß,
(B.) Tutti
und heilt dein Schwachkeit groß,
poco a poco
ja Hal le lu ja A A A
poco a poco animando
(33) rett' dein ar-mes Le-ben, nimmt dich in sei-nen Schoß, mit rei-chen Trost be-schüt-tet, ver-jüngt, dem Ad-ler gleich; der
(A.) Tutti mit rei-chen Trost be-schüt-tet, ver-jüngt, dem Ad-ler gleich; der
(A-) (respirare ad lib.)
Deciso (♩.~90)
poco a poco allargando
(41) Herr schafft Recht be-hü-tet, die leidn in sei-nem Reich.
Herr schafft Recht be-hü-tet, die leidn in sei-nem Reich.
Herr schafft Recht be-hü-, be-hü-tet, die leidn in sei-nem Reich.
Hal le lu
II.) Tempo I - Largo, poco rubato (♩.~46)
(49) (S.) sein her-rlich Recht und sein Ge-richt,
hat uns wis-sen las-sen
(A.) da-zu sein Güt ohn Mas-sen
(S.) sein'
es man-gelt an Er-bar-mung nicht;
ja Hal le lu
poco ritardando
A Tempo
PP liscio
(respirare ad lib.)
(57) Zorn laßt er wohl fah-ren,
straft nicht nach unsrer Schuld die Gnad tut er nicht spa-ren, den Schwachen ist er
ja A

poco a poco allargand

(65) — A — poco a poco

Coro α

(S.) hold; — sein Güt ist hoch er-ha-ben ob den, die fürchten ihn; — so fern der Ost vom A-bend, ist uns-re Sünd da-

Coro β

mp poco a poco f so fern der Ost vom A-bend, ist uns-re Sünd da-

so fern der Ost vom A-, vom Abend, ist uns-re Sünd da-

70"/185"

sempre allargando — III.) Maestoso (♩ ~ 86), sempre poco rubato

(73) 3.) Wie sie ein Mann er-bar-met so tut der Herr uns

Coro α

3.) Wie sie ein Mann er bar-met ob so tut der Herr uns

hin. 3.) Wie (in 6) sie ein Mann er-bar-met so tut der Herr uns

Coro β

hin. Wie ob sei-ner jun-gen Kind-lein Klein,

hin. 3.) Wie (in 6) ob sei-ner jungen Kind-lein Klein,

ob — seiner jungen Kindlein Klein,

(79) Ar-men, wenn wir ihn Kindlich fürchten rein. ein bald ver-welkt Ge-

Coro α

Ar-men ein bald verwelkt Ge-

Ar-men, wenn wir ihn Kindlich fürchten rein. Er kennt das arm Ge-mäch-te und weiß, wir sind nur Staub, più bald ver-welkt-

Coro β

mp dolce

Er kennt arm Ge-mäch-te und weiß, wir sind nur Staub, nur Staub,

(87) f schlech-te, ein Blum und fallend Laub: — der Wind nur drü-ber we-het, so ist es nim-mer da, — al-so

Coro α

nim-mer da, nimmer da al-so

Geschlechte, ein Blum und fallend, fallend Laub; der Wind nur — drüber. we-het, so ist es nim-mer da, — al-so

Coro β

al so der Mensch ver-

ben f risoluto

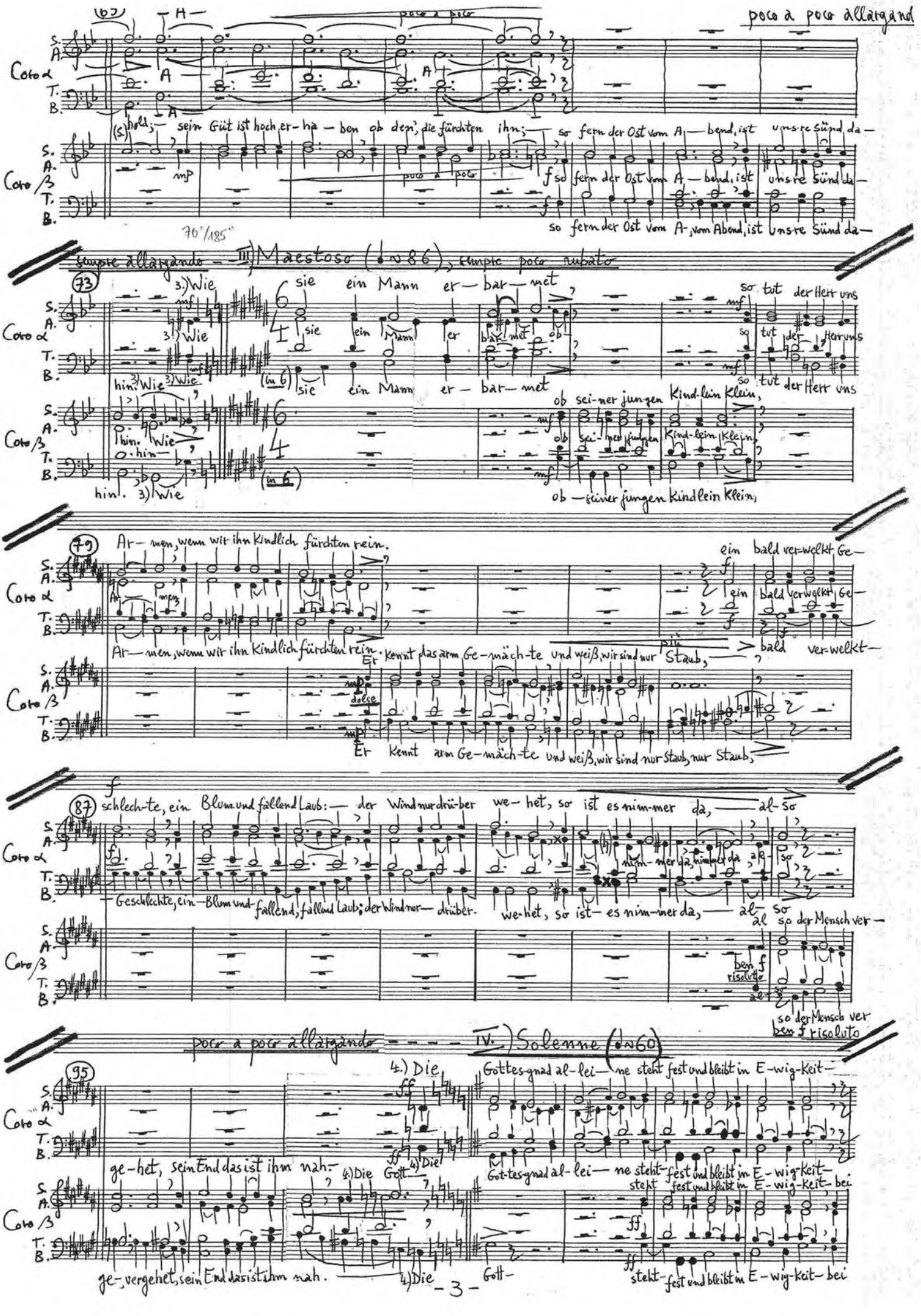
al so der Mensch ver

ben f risoluto

poco a poco allargando — IV.) Solenne (♩ ~ 60)

(95) 4.) Die Gottes-gnad al-lei-ne steht fest und bleibt in E-wig-keit-

Coro α

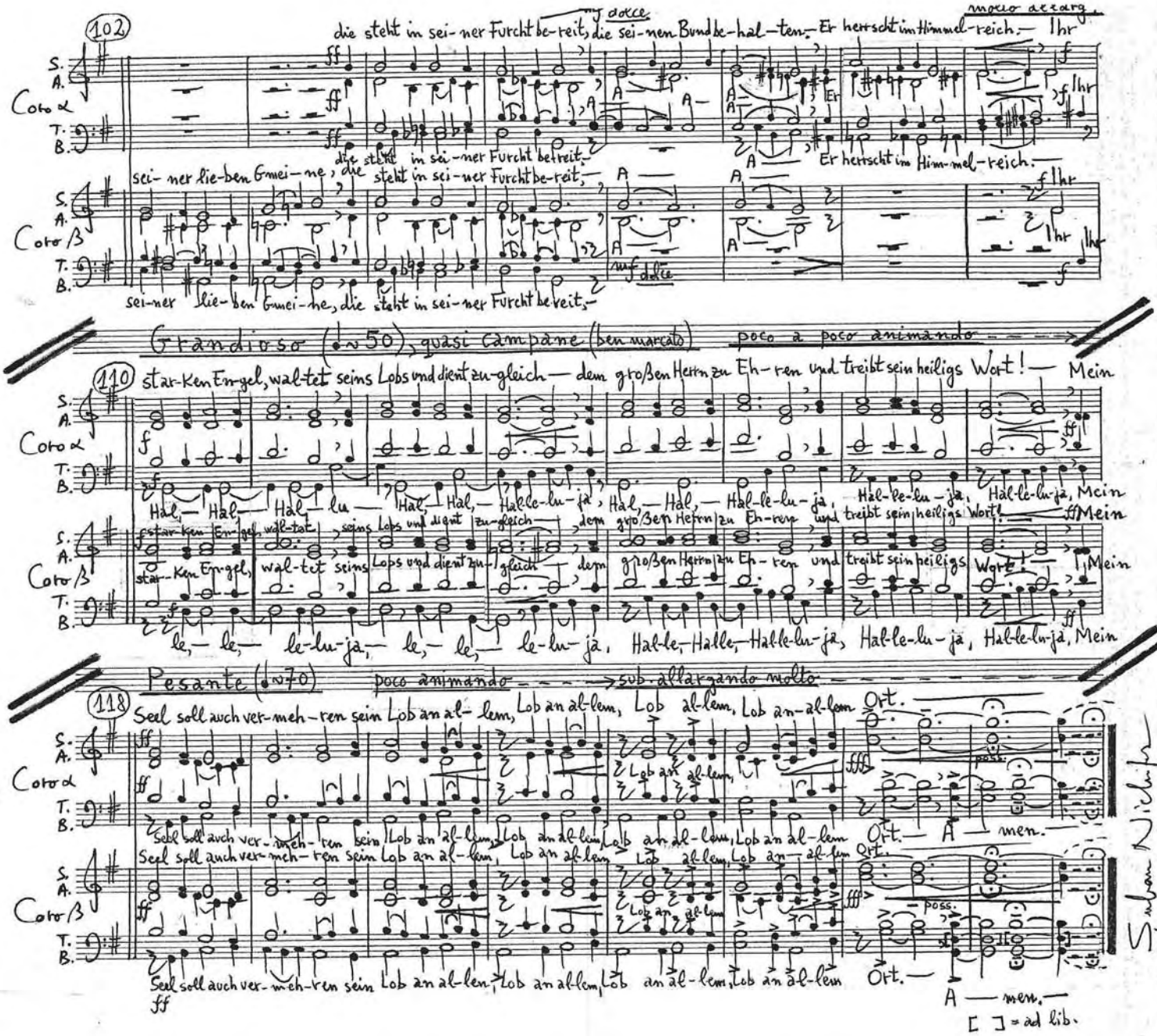


ge-het, sein End das ist ihm nah. 4.) Die Gott- 4.) Die Got-tes-gnad al-lei-ne steht fest und bleibt in E-wig-keit-

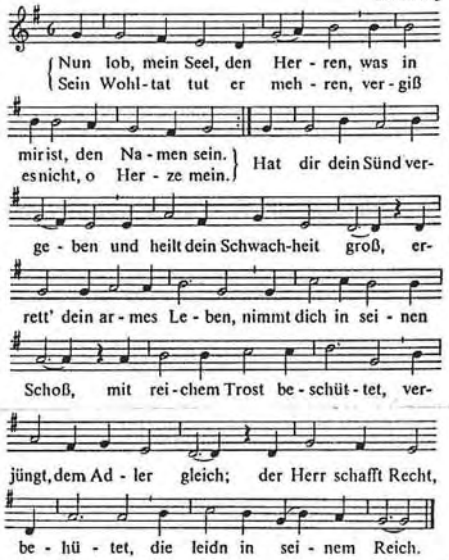
Coro β

steht fest und bleibt in E-wig-keit-bei

ge-, vergehet, sein End das ist ihm nah. 4.) Die Gott- steht fest und bleibt in E-wig-keit-bei



Psalm 103



2 Er hat uns wissen lassen / sein herrlich Recht und sein Gericht, / dazu sein Güt ohn Maßen, / es mangelt an Erbarmung nicht; / sein' Zorn läßt er wohl fahren, / straft nicht nach unsrer Schuld, / die Gnad tut er nicht sparen, / den Schwachen ist er hold; / sein Güt ist hoch erhaben / ob den', die fürchten ihn; / so fern der Ost vom Abend, / ist unsre Sünd dahin.

3 Wie sich ein Mann erbarmet / ob seiner jungen Kindlein klein, / so tut der Herr uns Armen, / wenn wir ihn kindlich fürchten rein. / Er kennt das arm Gemächte / und weiß, wir sind nur Staub, / ein bald verwelkt Geschlechte, / ein Blum und fallend Laub: / der Wind nur drüber wehet, / so ist es nimmer da, / also der Mensch vergehet, / sein End das ist ihm nah.

4 Die Gottesgnad alleine / steht fest und bleibt in Ewigkeit / bei seiner lieben Gmeine, / die steht in seiner Furcht bereit, / die seinen Bund behalten. / Er herrscht im Himmelreich. / Ihr starken Engel, waltet / seins Lobs und dient zugleich / dem großen Herrn zu Ehren / und treibt sein heiligs Wort! / Mein Seel soll auch vermehren / sein Lob an allem Ort.

Text: Johann Gramann 1487–1541
Mel.: 15. Jahrh. / geistlich bei Hans Kugelmann 1530

A la memoire de mon très cher frère
Dr. ERMIL NICHIFOR

Serban Nichifor
(24-26 - II - 1998)

Texte latin:
"Recordare Jesu pie,
quod sum causa tuae viae,
ne me perdas illa die."

Missa pro Defunctis
("Liber Usualis")

Durée : ~ 6'

RECORDARE, JESU PIE

pour choeur à voix mixtes

Pioso, Contemplativo (♩~60) - Sempre Molto Rubato

CORO MISTO

ppp lontano — pp — pp semplice

S. Je — su — Re — cor —
A.
T.
B.

Poco Più Animato (♩~66)

p — (11) p

S. da — re, Je — su pi — e, Re — cor — da — re,
A. A —
T.
B.

Sempre Più Animato (♩~78)

mp — mp — mf dolce

S. Je — su pi — e, Quod sum cau — sa tu — ae
A. (A —) A — mp — mf dolce
T.
B.

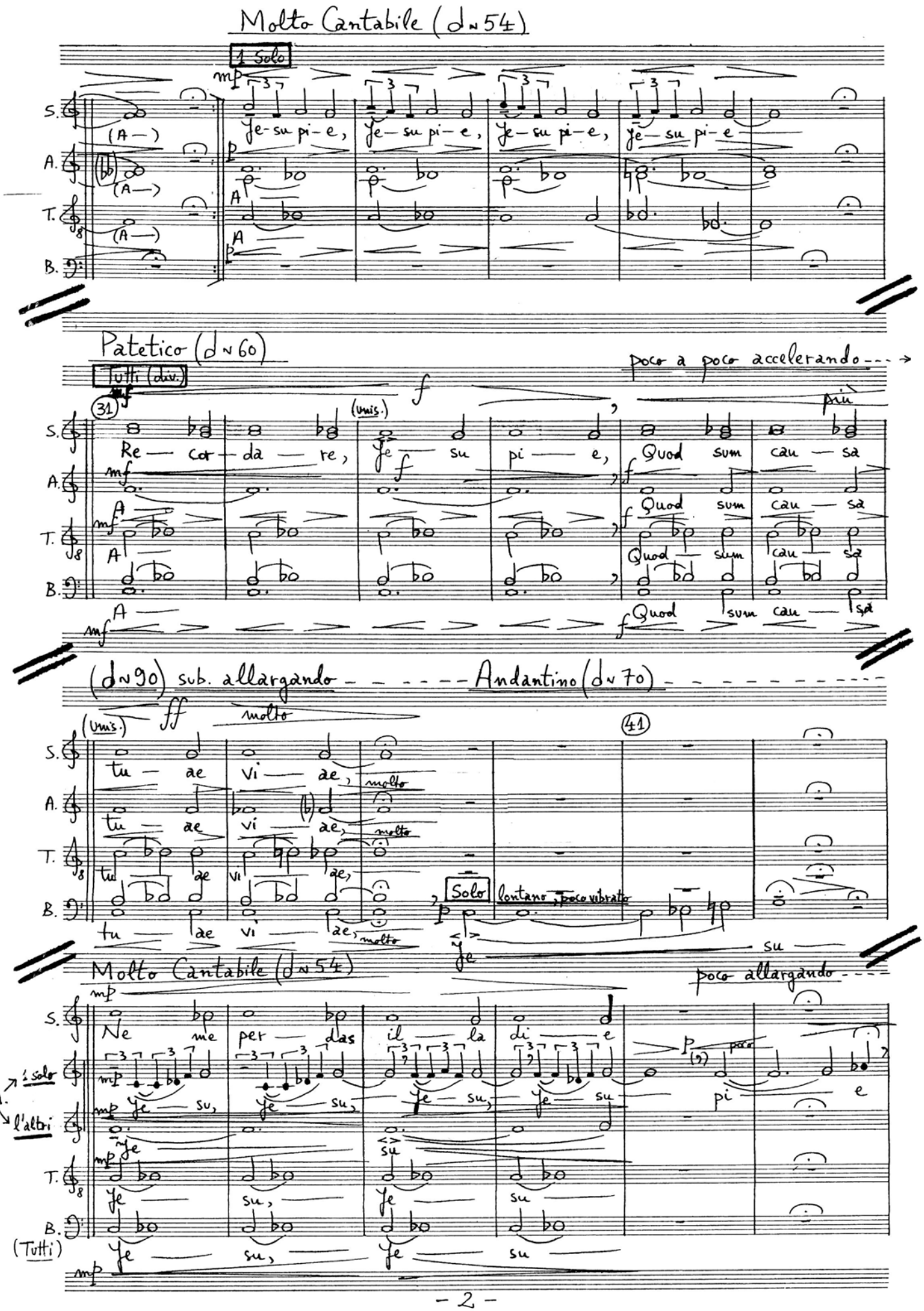
Estatico - 2x Poco Più Mosso

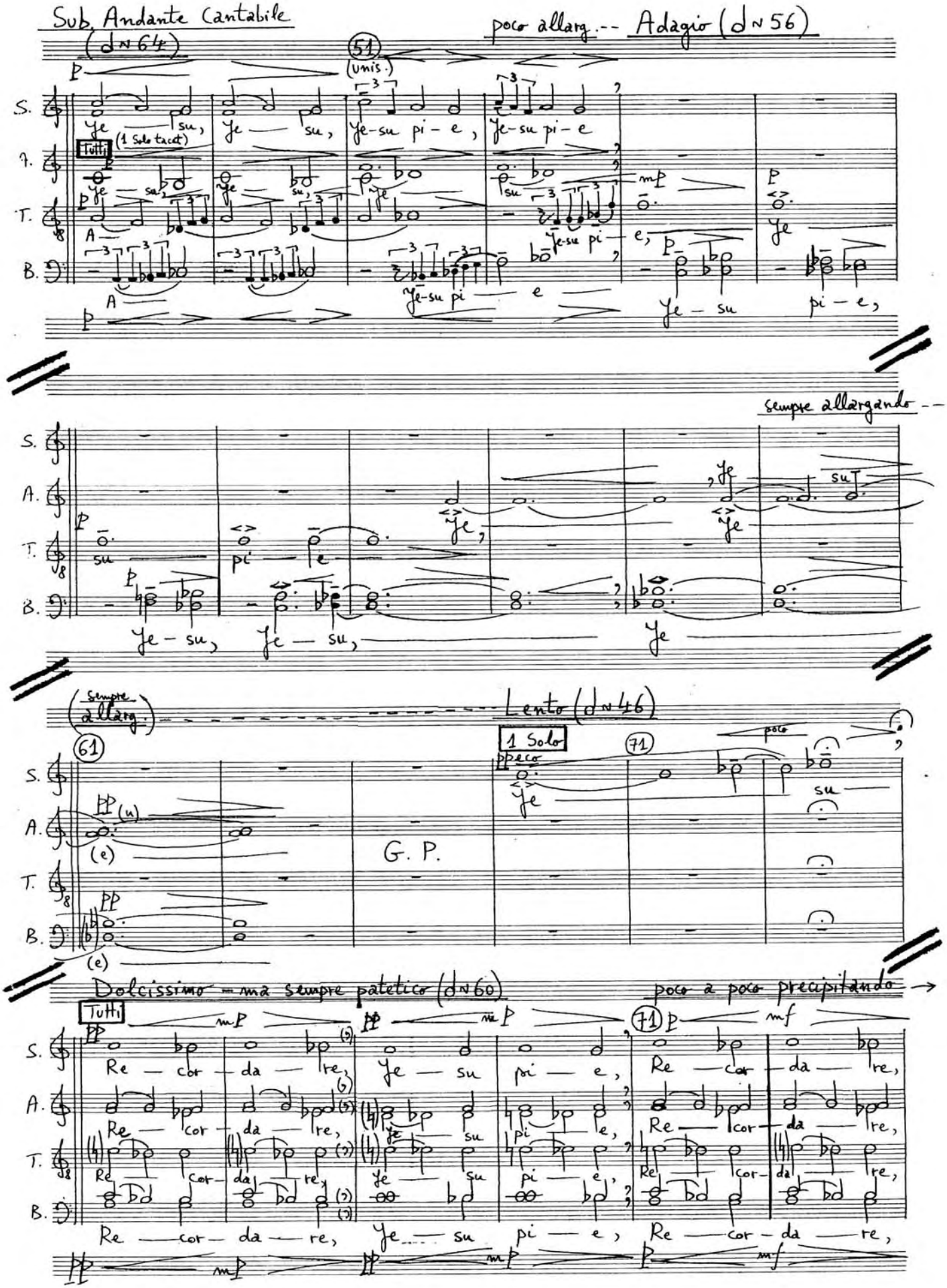
poco a poco allargando .... (1x - ♩~60 ; 2x - ♩~66)

molto

S. vi — ae
A. (A —)
T.
B.

(21) pp Ne me per — das il — la di — e
A — pp
2x
(1x = tacet) A — pp


Molto Cantabile (♩ ~ 54)
1 Solo
mp
S.
A.
T.
B.
(A—)
Je-su pi-e, Je-su pi-e, Je-su pi-e, Je-su pi-e
Patetico (♩ ~ 60)
Tutti (div.)
poco a poco accelerando
31
(unis.)
più
Re-cor-da-re, Je-su pi-e, Quod sum cau-sa
Quod sum cau-sa
Quod sum cau-sa
Quod sum cau-sa
(♩ ~ 90) sub. allargando
Andantino (♩ ~ 70)
(unis.)
molto
41
tu-ae vi-ae,
Solo
lontano, poco vibrato
Je-su
Molto Cantabile (♩ ~ 54)
poco allargando
Ne me per-das il la di-e
poco
pi-e
A. 1 solo
l'altri
Je-su, Je-su, Je-su, Je-su
(Tutti)
Je-su, Je-su


Sub. Andante Cantabile (♩N 64)
poco allarg. -- Adagio (♩N 56)
51
(unis.)
S.
A.
T.
B.
Ye — su,
Ye — su,
Ye-su pi — e,
Ye-su pi — e
Tutti
(1 Solo tacet)
Ye — su
Ye-su pi — e
Ye — su
pi — e,
sempre allargando --
Ye — su,
Ye — su,
Ye
(Sempre allarg.)
Lento (♩N 46)
61
1 Solo
71
poco
G. P.
Dolcissimo — ma sempre patetico (♩N 60)
poco a poco precipitando →
Tutti
Re — cor — da — re,
Ye — su
pi — e,
Re — cor — da — re,
Ye — su
pi — e,
Re — cor — da — re,

sempre precipitando - - - - (♩~90) - - - - - - - - - - - - (♩~180)

mp — mf — f — possibile fff

S. Je — su pi — e, Re — cor — da — re, Re — cor — da — re

A. Je — su pi — e, Re — cor — da — re, Re — cor — da — re

T. Je — su pi — e, Re — cor — da — re, Re — cor — da — re

B. Je — su pi — e, Re — cor — da — re, Re — cor — da — re

mp — mf — f — possibile fff

Sub. Lontano (♩~90)

1 Solo pp eco (81) — Tutti p dolce

S. Je — su — pi —

A. G. P. — G. P.

T.

B.

poco a poco allargando - - Andantino (♩~72) sempre allarg. - - - -

poco mp — pp liscio (respiration individuelle)

S. (b) (i) e — lontano

A. p Je — su, Je — su, Je — su, Je — su

T. p Je — su, Je — su

B. p pi — e,

(♩~66) sempre allarg. - - - - Adagio (♩~56) sempre allargando - - - - - - - -

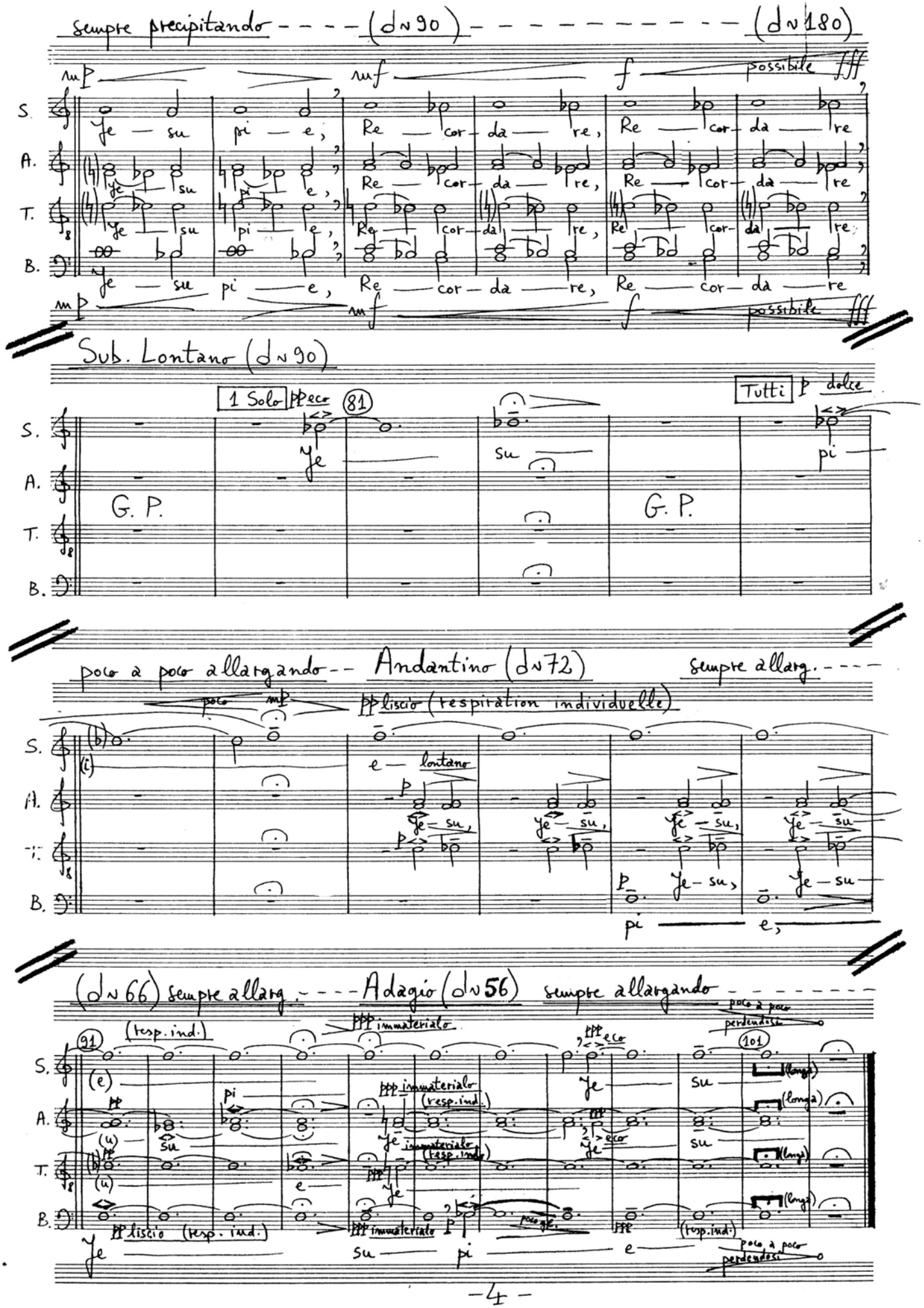
poco a poco perdendosi

(resp. ind.) — ppp immateriale — ppp eco — (91) — (101)

S. (e) — Je — su — (longa)

A. pp (u) — su — pi — ppp immateriale (resp. ind.) — Je — su — (longa)

T. (b) pp (u) — e — ppp immateriale (resp. ind.) — Je — eco — su — (longa)



B. pp liscio (resp. ind.) — ppp immateriale — p — poco gl. — ppp — (resp. ind.) — (longa)

Je — su — pi — e — poco a poco perdendosi

Şerban NICHIFOR

"ET SIGNUM MAGNUM..."

für

Schlagzeug und Orgel

(Partitur und Schlagzeug Solo

Dauer: ca 8'

"ET SIGNUM MAGNUM..."

für Schlagzeug und Orgel

Şerban NICHIFOR

*) Registrierung
- III. Manual (m.d.): 23.(Sal.8'); 24.(Voxc.8'); 26.(Bflt.4'); Tremulant
- II. Manual (m.s.): 13.(Gemshr.8'); 15.(Rfl.4')
- Ped.: 35.(Sb.16'); 38.(Pm.8'); 39.(Chb.4')

Motto:
"Und es erschien ein großes Zeichen am Himmel..."
(Offenbarung 12,1)

Largo (♩ ca 40)

Percussione

Modulo autonomo (Seiten 3-6)

**) α (Start)

Organo

III. M. — Lontano ["panarmonios Kosmou sintaxis"] — pp

II. M. — sempre pp tranquillo e legato

(Ped.) — Pdolce, sempre poco in rilievo

Perc.

Org.

I **)

Perc.

Org.

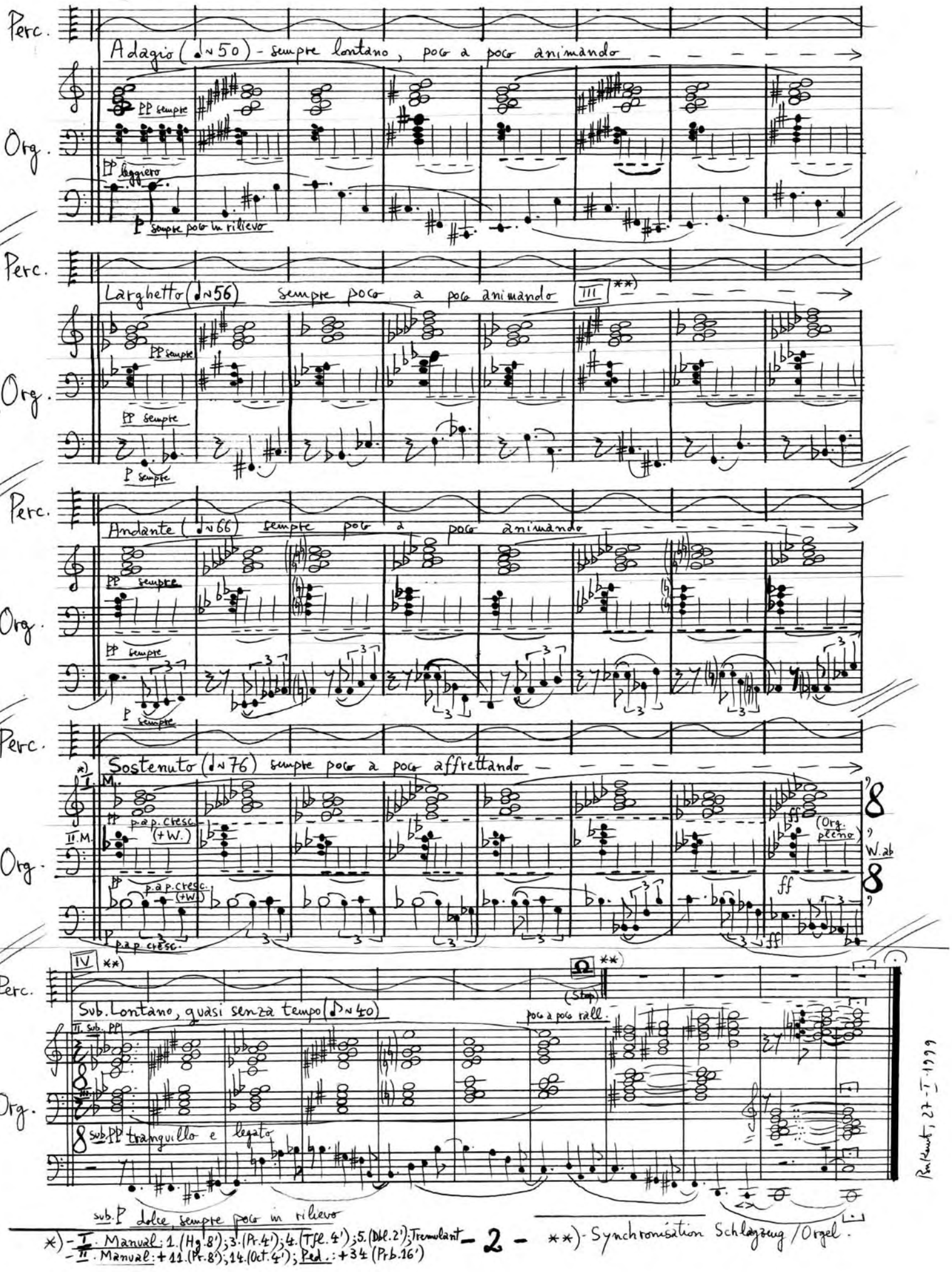
Perc.

Org.

II poco a poco animando - - - →

*) - Die Registeranweisungen sind wahlfrei.

**) - α, I, II, III, IV, Ω = Synchronisation Schlagzeug/Orgel



*) - I. Manual: 1. (Hg. 8'); 3. (Pr. 4'); 4. (Tfl. 4'); 5. (Dbl. 2'); Tremulant
- II. Manual: + 11. (Pr. 8'); 14. (Oct. 4'); Ped.: + 34 (Prb. 16')

**) - Synchronisation Schlagzeug / Orgel.

Rudolstadt, 27-I-1999

Percussione Solo

MODULO autonomo

(~6'12")

= bacchette dure

= bacchette morbide

= spazzole

LEGNO
- 1 Pietra (ossia 1 T.Bl.)
- 2 Temple Blocks
- 2 Wood Blocks

PELLE
- 2 Bongos
- 2 Tom-toms
- Gran cassa (ossia Timpano)

METALLO
- Triangolo
- 3 Piatti
- Tam-tam

+Vox (ad lib)

α

(START) Allegro giusto (♩~120)

Vox (ad lib) *) Legno Pelle Metallo

HÂ!Y ff sffz G.P. G.P. d'al niente molto sffz d'al niente molto sffz

P. (11) d'al niente molto sffz f furioso, poco a poco crescendo

P. (21) (sempre crescendo) molto sffz d'al niente poco a poco cresc.

P. (31) (sempre crescendo)

P. molto sffz f furioso, poco a poco crescendo

P. (41) (sempre crescendo) ff giocoso

P. (51) molto sffz

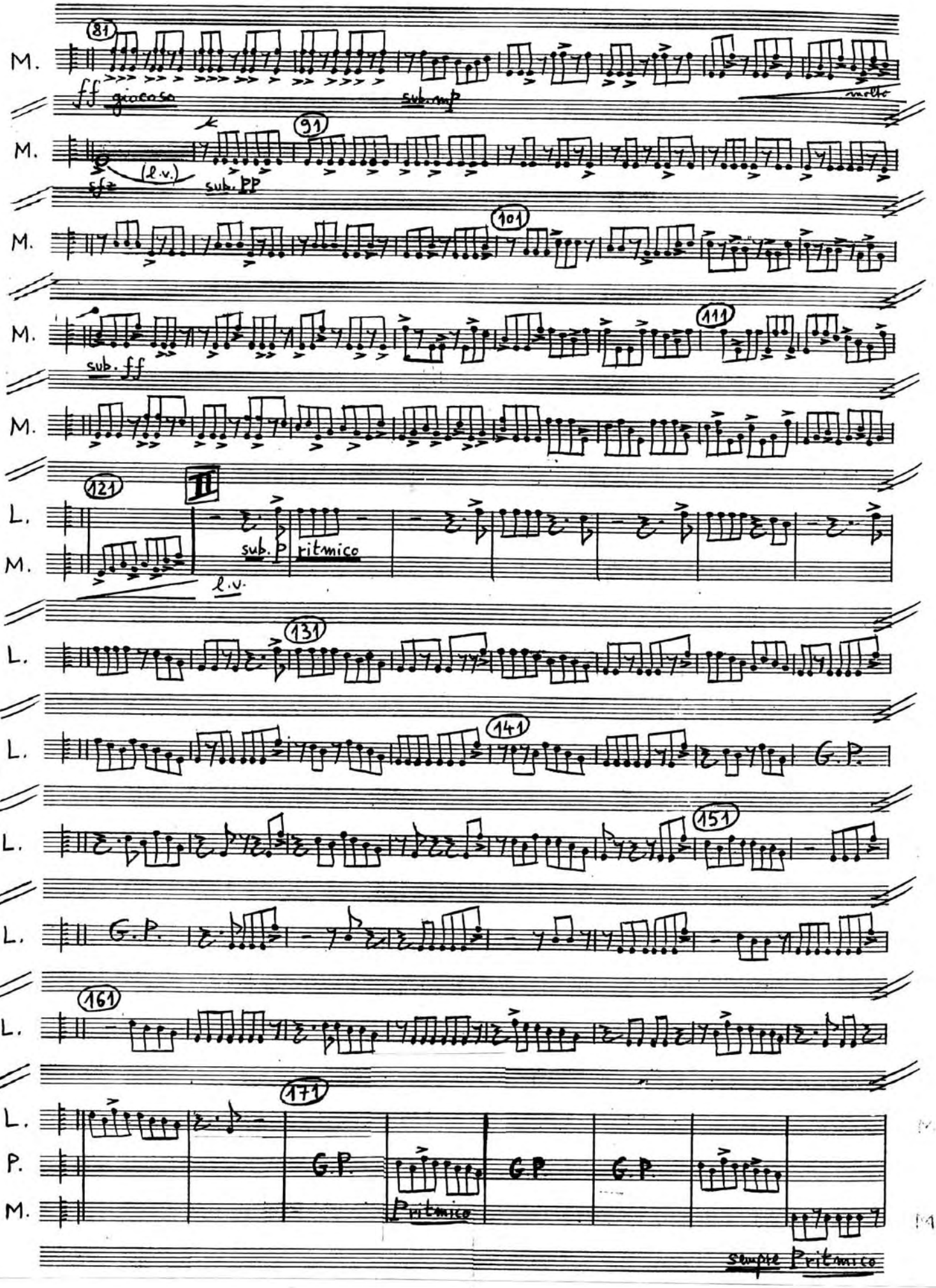
P. (61) d'al niente poco molto f sub. ppp molto ff sub. pp poss.

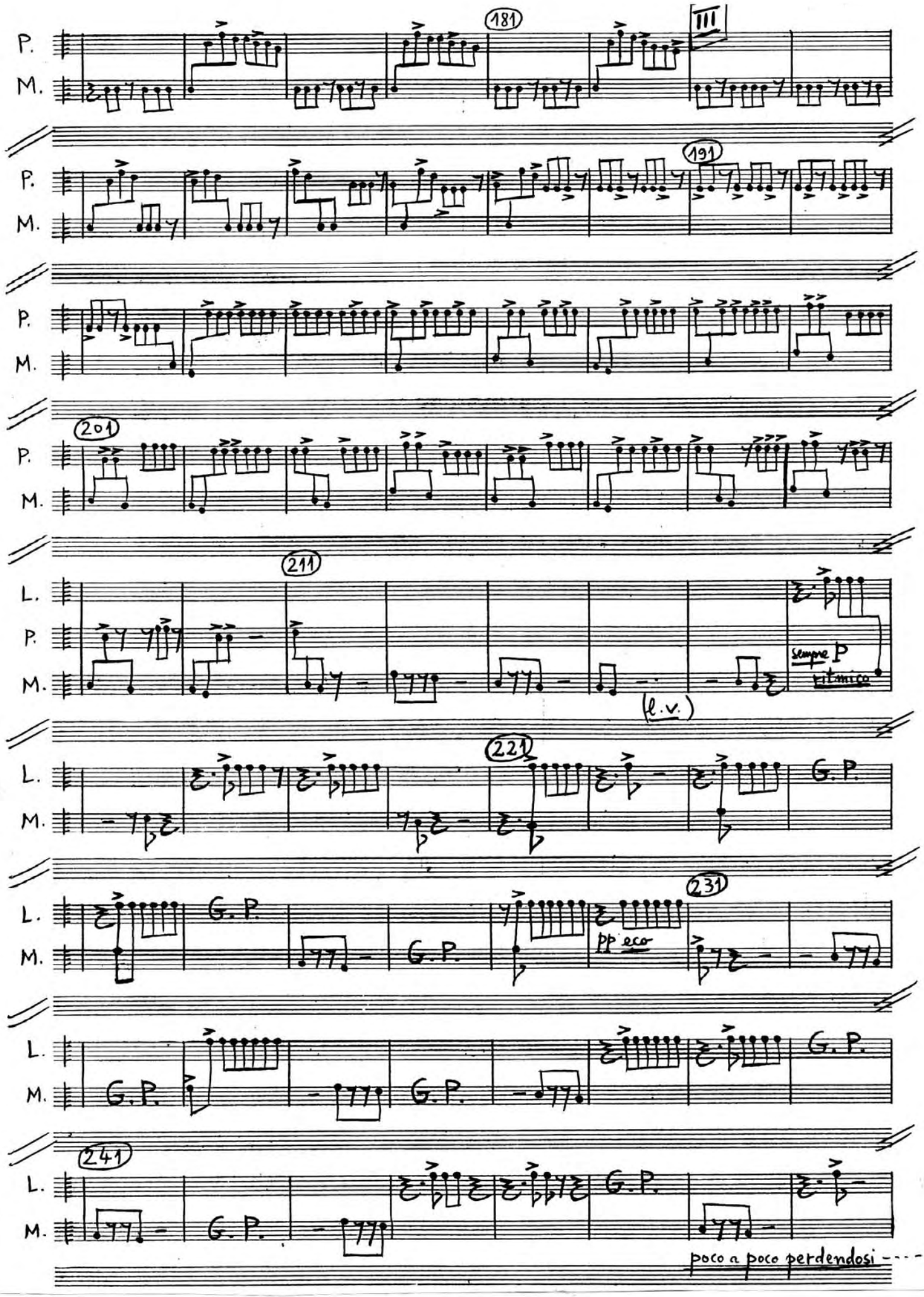
I

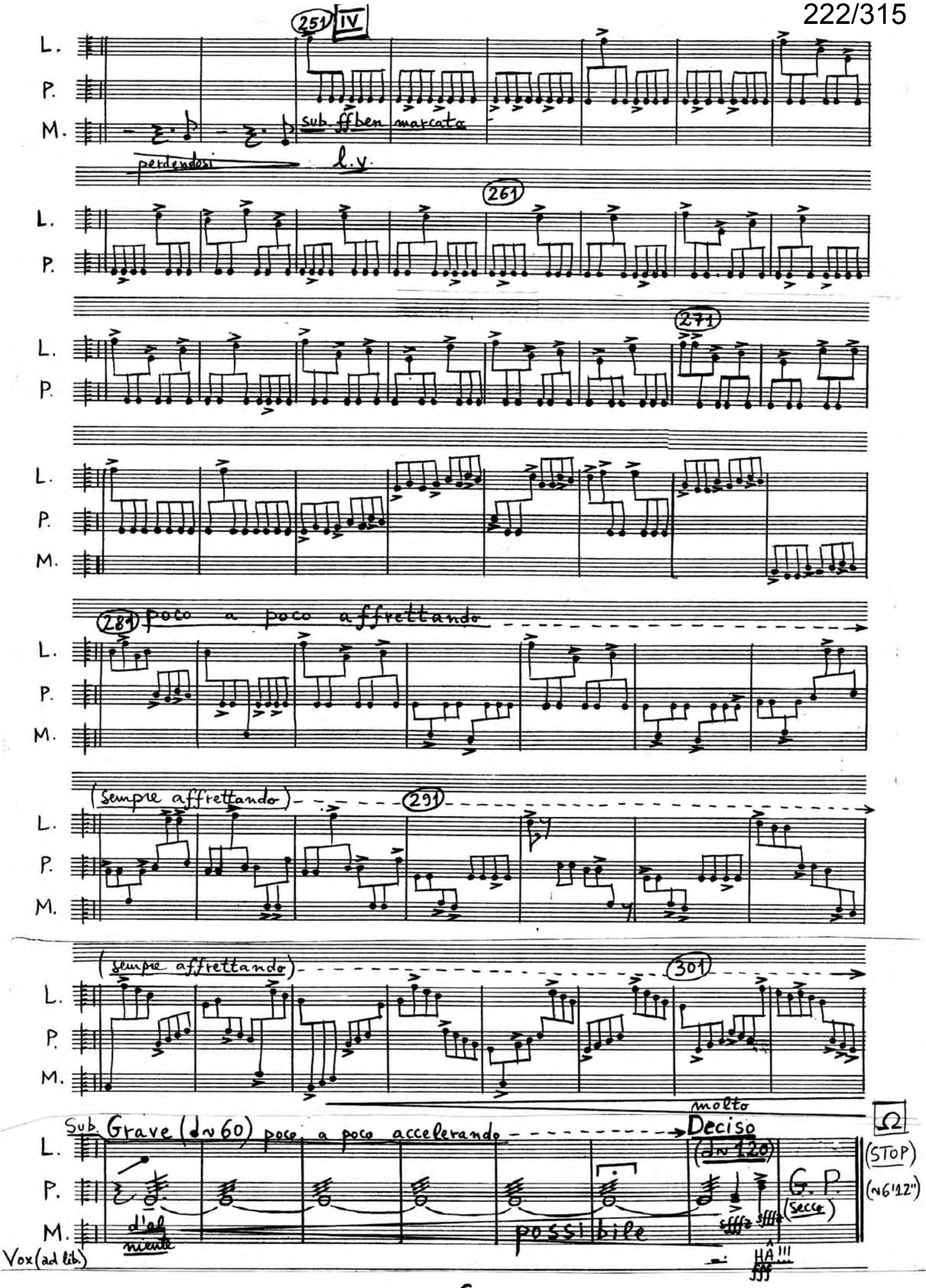
M. (71) sub. pp ritmico poco

M. sub. pp poco a poco crescendo molto

*) Les interventions vocales sont facultatives.


81
M.
ff giocoso
sub. mp
molto
91
M.
sfz
(l.v.)
sub. pp
101
M.
111
M.
sub. ff
121
II
L.
M.
sub. p
ritmico
l.v.
131
L.
141
L.
G.P.
151
L.
G.P.
161
L.
171
L.
P.
M.
G.P.
Ritmico
G.P.
G.P.
simile Ritmico


181
III
191
201
211
sempre P
ritmico
(l.v.)
221
G.P.
231
pp eco
241
poco a poco perdendosi


251
IV
L.
P.
M.
sub. ff ben marcato
perdendosi
l.v.
261
271
281
poco a poco affrettando
(sempre affrettando)
291
(sempre affrettando)
301
molto
Deciso
(d=120)
Sub. Grave (d=60) poco a poco accelerando
Ω
(STOP)
(ca 6'12")
G. P.
(secco)
d'ab
niente
possibile
Vox (ad lib.)
HA III

Serban Nichifor

HERR, Gott Zebaoth (Psalm 84: 1,5,9,10,12)

Arbeitsstelle für Gottesdienst und Kirchenmusik
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Telefax: (0511) 1241-259

Hannover,27.10.99

Herrn
Dr. Serban Nichifor
Principatele Unite 2, Vila I, Ap. 7

70512 Bukarest / Rumänien

Sehr geehrter Herr Dr. Nichifor,

Sie haben einen Beitrag zu unserem Kompositionswettbewerb „Neue Musik für die Kirche" eingereicht. Die Jury hat nach langen und ausführlichen Begutachtungen der zahlreich eingegangenen Beiträge ihre Arbeit nun abgeschlossen. Insgesamt wurden in der Kategorie A (Ein neues Lied für die Gemeinde) ein zweiter und zwei dritte Preise vergeben.
In der Kategorie B gab es einen zweiten und einen dritten Preis.

Ihr Beitrag gelangte in die Endauswahl, konnte jedoch leider nicht prämiert werden.

Wir danken Ihnen für Ihre Mitarbeit und wünschen Ihnen für Ihre weitere kompositorische Arbeit alles Gute.

Für heute beste Grüße,

Ihre
Gisela Klapproth

Gisela Klapproth - Sekretariat

TEXT
(Psalm 84:1,5,9,10,12)

- Wie lieblich sind mir deine Wohnungen, HERR Zebaoth! (Ps.84:1)
- HERR, Gott Zebaoth, höre mein Gebet; vernimm es, Gott Jakobs! (Ps.84:9)
- Wohl denen, die in deinem Hause wohnen; die loben dich immerdar. (Ps.84:5)
- HERR, Gott Zebaoth, höre mein Gebet; vernimm es, Gott Jakobs! (Ps.84:9)
- Gott, unser Schild, schaue doch; sieh doch an das Antlitz deines Gesalbten! (Ps.84:10)
- HERR, Gott Zebaoth, höre mein Gebet; vernimm es, Gott Jakobs! (Ps.84:9)
- Halleluja !
- Denn Gott der HERR ist Sonne und Schild; der HERR gibt Gnade und Ehre. (Ps.84:12)
- HERR, Gott Zebaoth, höre mein Gebet; vernimm es, Gott Jakobs! (Ps.84:9)
- Amen.

ENSEMBLE

- Sopran (Soprano) Solo
- Tenor (Tenore) Solo
- Chor (Coro) S.A.T.B.
- Schlagzeug (Percussione) - 1 Spieler: - 3 Piatti (Becken) und - Glockenspiel - ad libitum -
- Elektro-Baßgitarre (Chitarra Bassa Elettrica) - ad libitum
- Elektrische-Klavier (Pianoforte Elettrico) oder Synthesizer
- Orgel (Organo)

Dauer: ca 10 Minuten

Dauer: ca 10'

HERR, Gott Zebaoth

(Psalm 84: 1, 5, 9, 10, 12)

Serban Nichifor

Adagio (♩ ca 54), sempre tranquillo e dolce (quasi Wiegenlied) — poco rall.

Soprano Solo — mp — Wie

Tenore Solo

Coro — S. A. — T. B.

Percussione (ad lib.) — 3 Piatti — (l.v.) — pp leggiero — pp — sempre pp

Chitarra Basso elettrica (ad lib.)

Pianoforte Elettrico (ossia Synthesizer) — poco rubato — p dolce — poco — [quasi Gitlit] — p leggiero — poco — Ped. * Ped. * Ped. * Ped. *

Organo

(Ped.)

S. solo — mp molto cantabile — poco — lieb-lich sind mir dei-ne Woh-nun-gen, HERR Ze-ba-oth! — Wie

T. solo — mp — Wie

A Tempo (♩ ca 54)

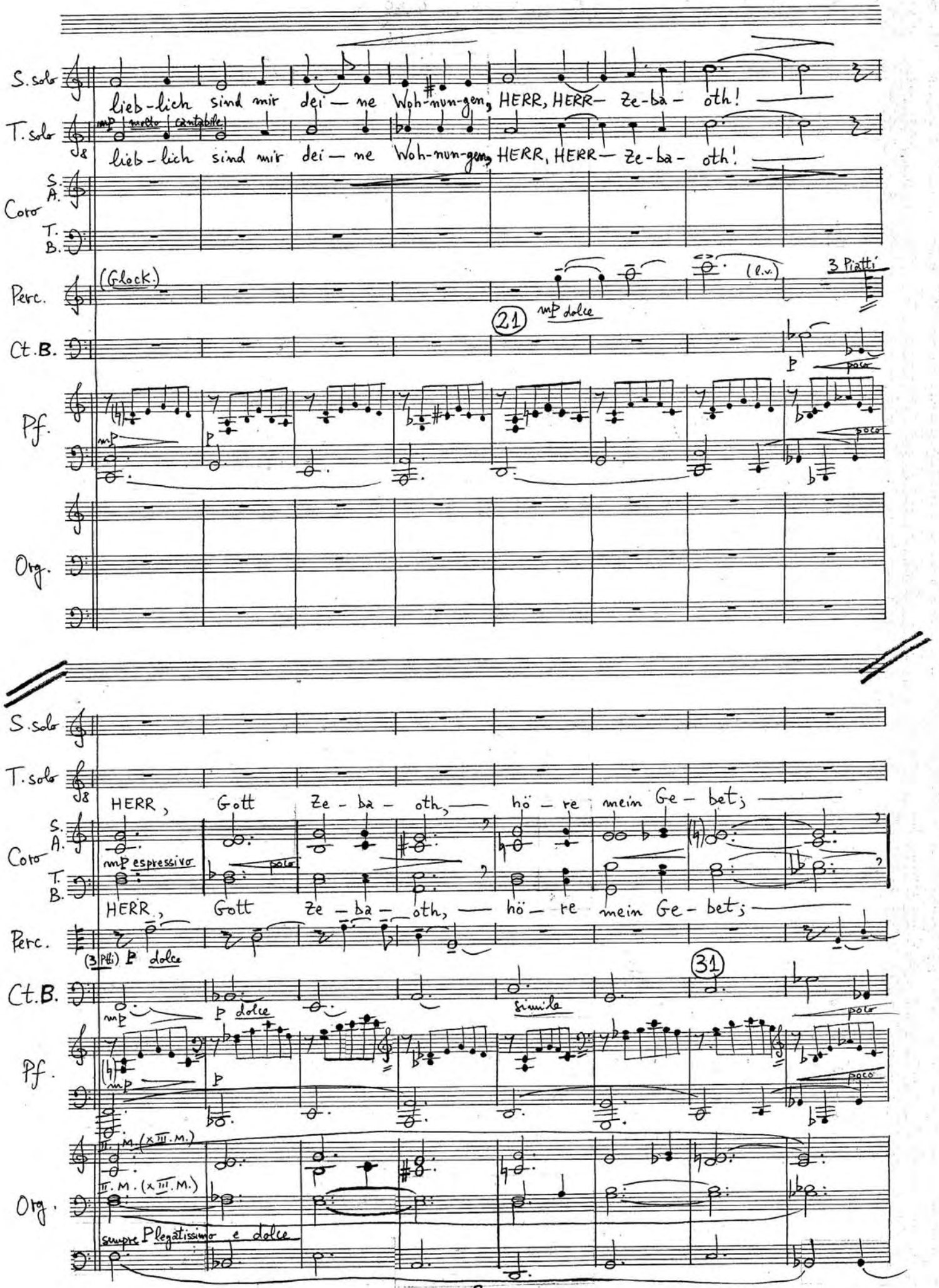
Coro — S. A. — T. B.

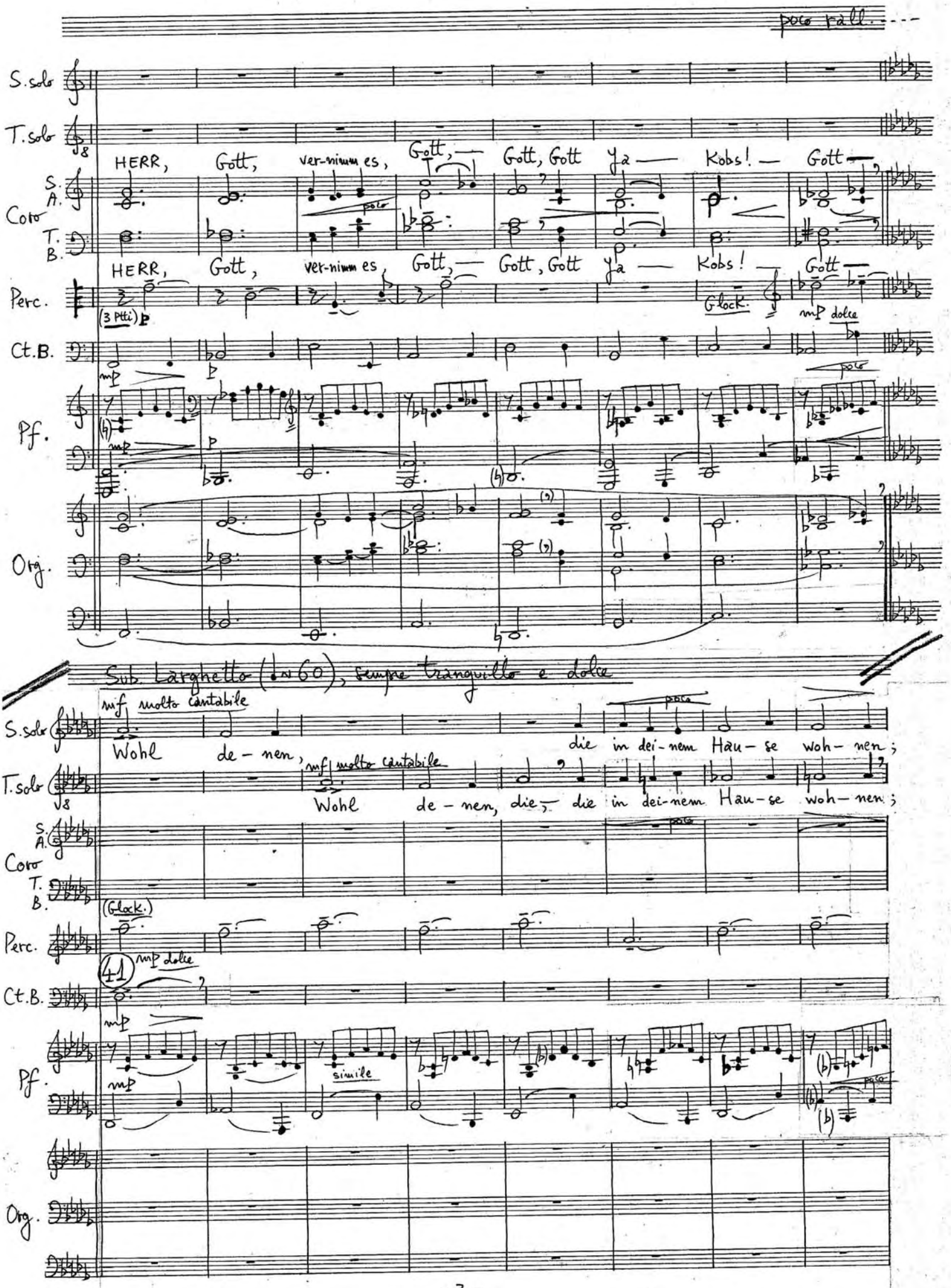
Perc. — (l.v.) — pp — Glockenspiel — mp dolce — (l.v.)

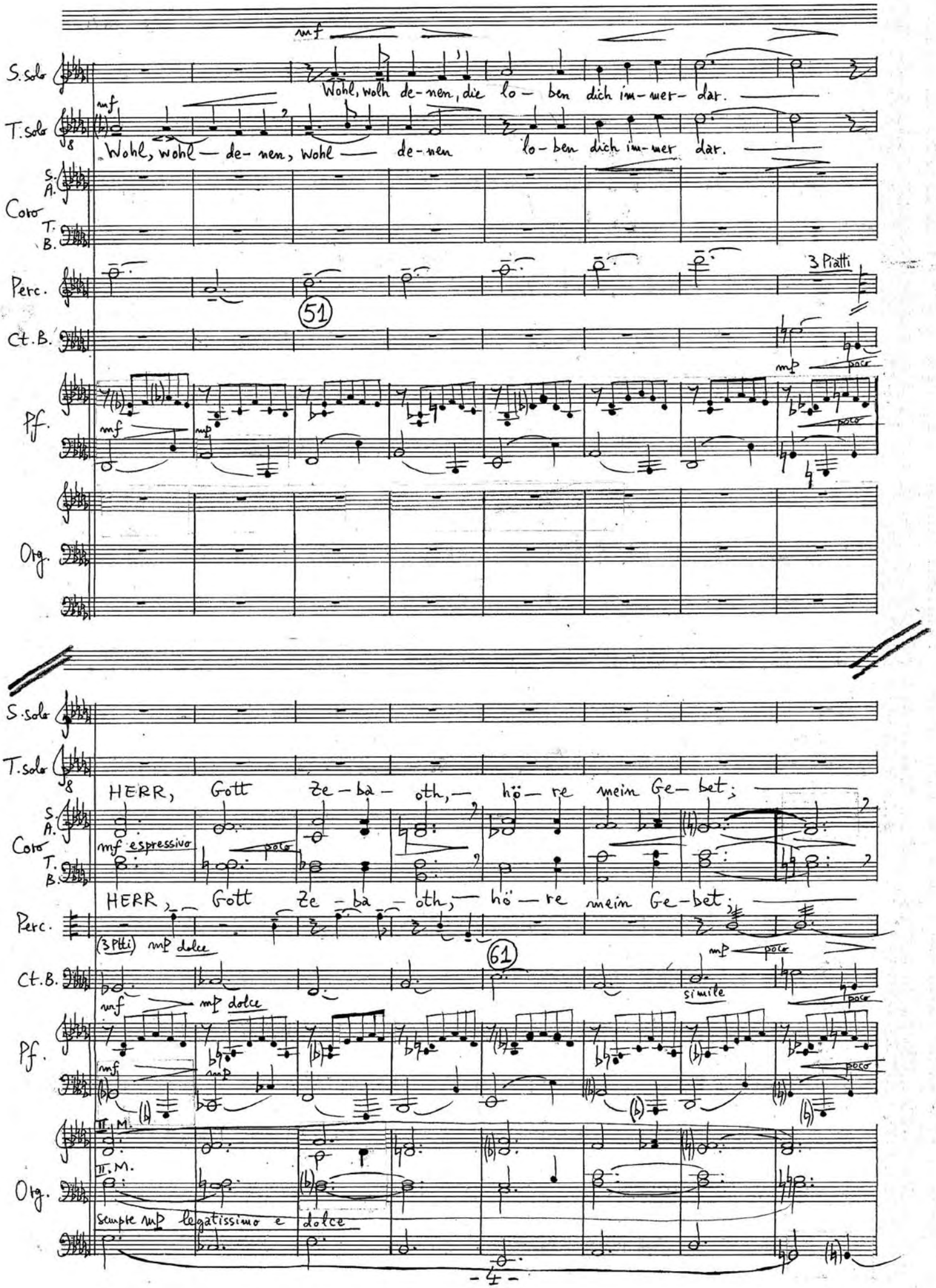
Ct. B. — 11

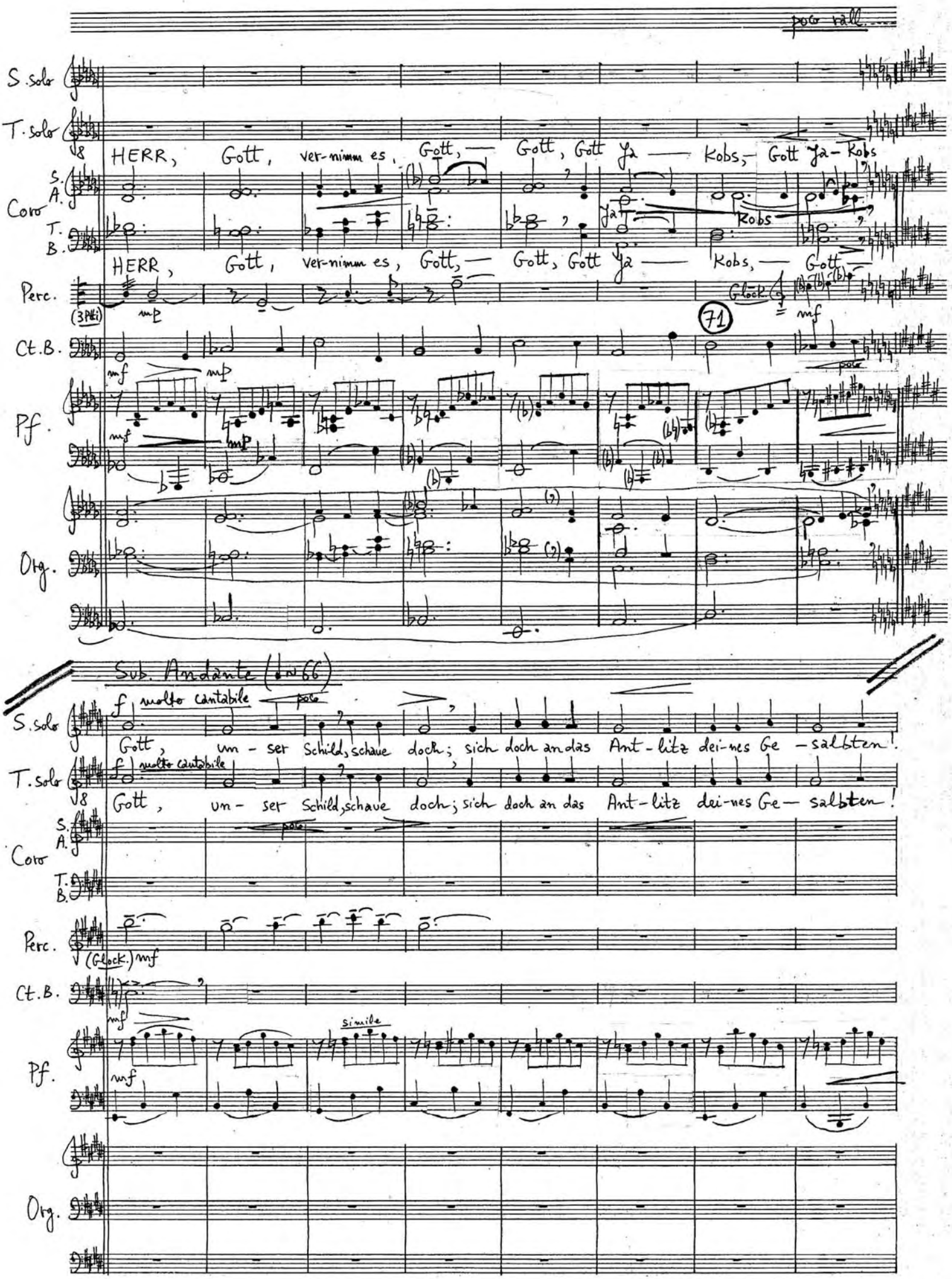
Pf. — p — simile (l.v.) — poco — Ped. * Ped. * Ped. * Ped. *

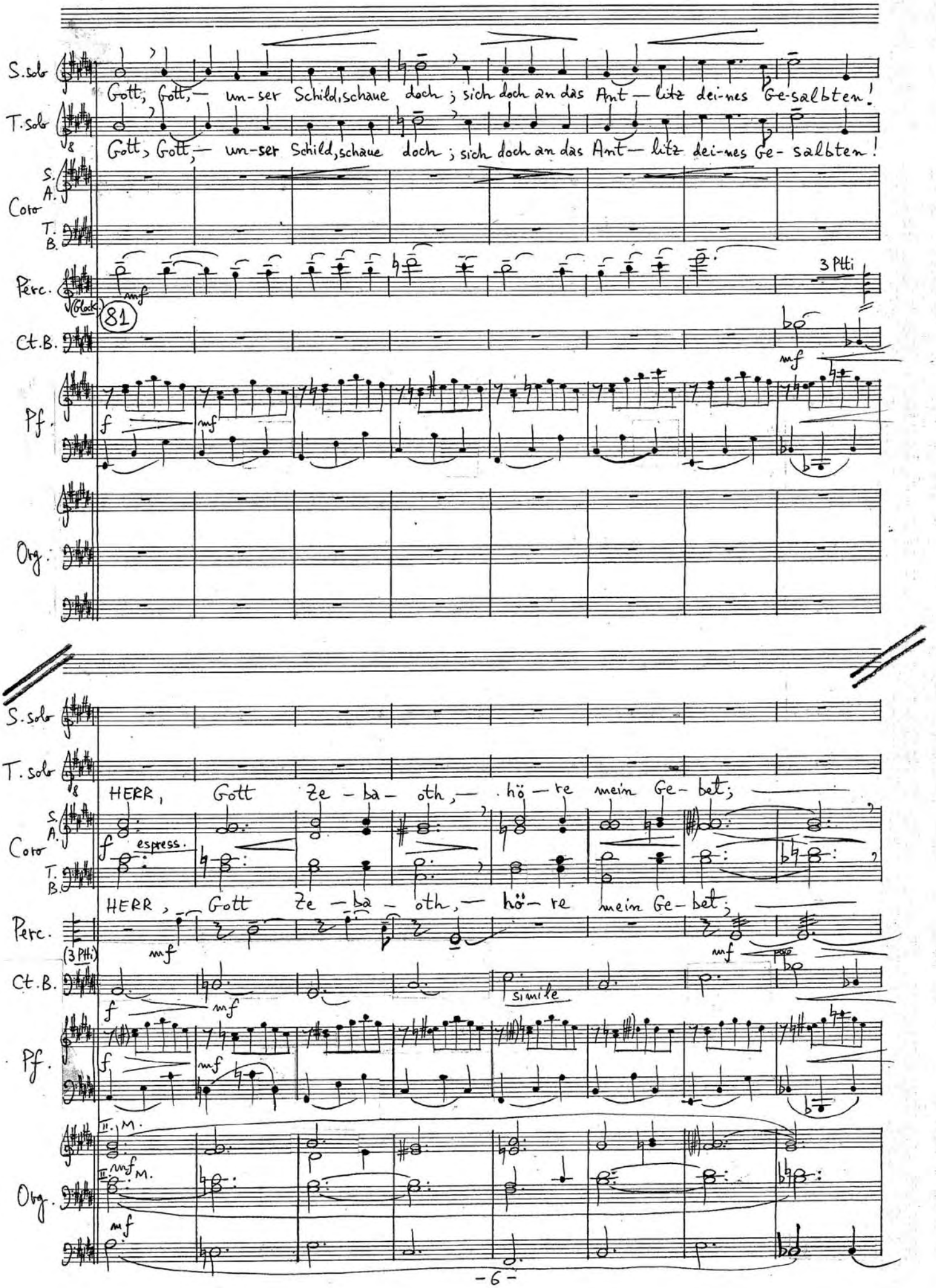
Org.

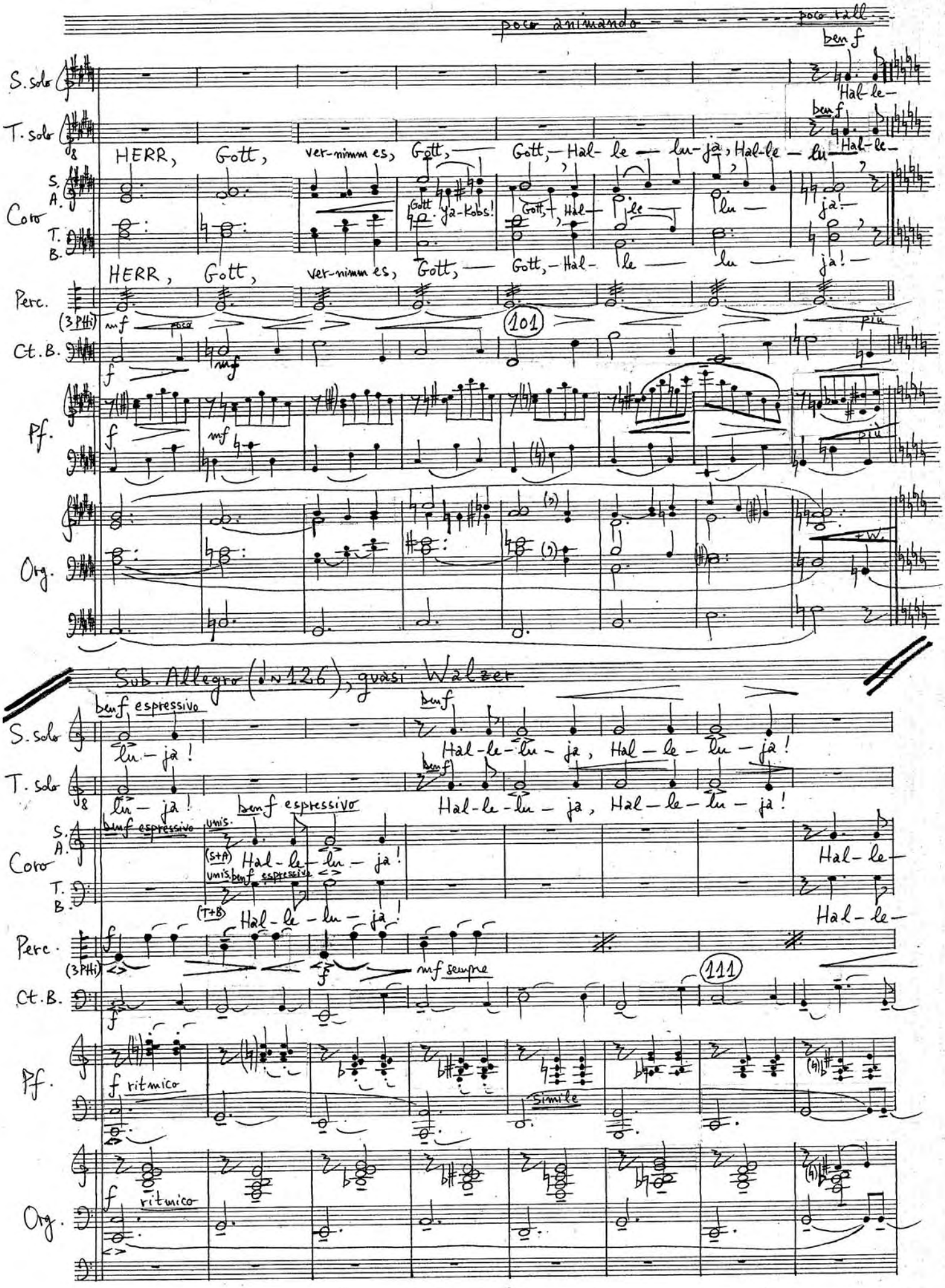

S. solo
lieb-lich sind mir dei — ne Woh-nun-gen, HERR, HERR — Ze-ba- oth!
T. solo
mp molto cantabile
lieb-lich sind mir dei — ne Woh-nun-gen, HERR, HERR — Ze-ba- oth!
Coro
S. A. T. B.
Perc.
(Glock.)
(l.v.)
3 Piatti
21
mp dolce
Ct. B.
Pf.
mp
p
poco
Org.
S. solo
T. solo
HERR, Gott Ze - ba - oth, — hö — re mein Ge - bet; —
Coro
mp espressivo
poco
HERR, Gott Ze — ba — oth, — hö — re mein Ge - bet; —
Perc.
(3 Piatti) p dolce
31
Ct. B.
mp
p dolce
simile
Pf.
poco
Org.
II. M. (x III. M.)
sempre p legatissimo e dolce

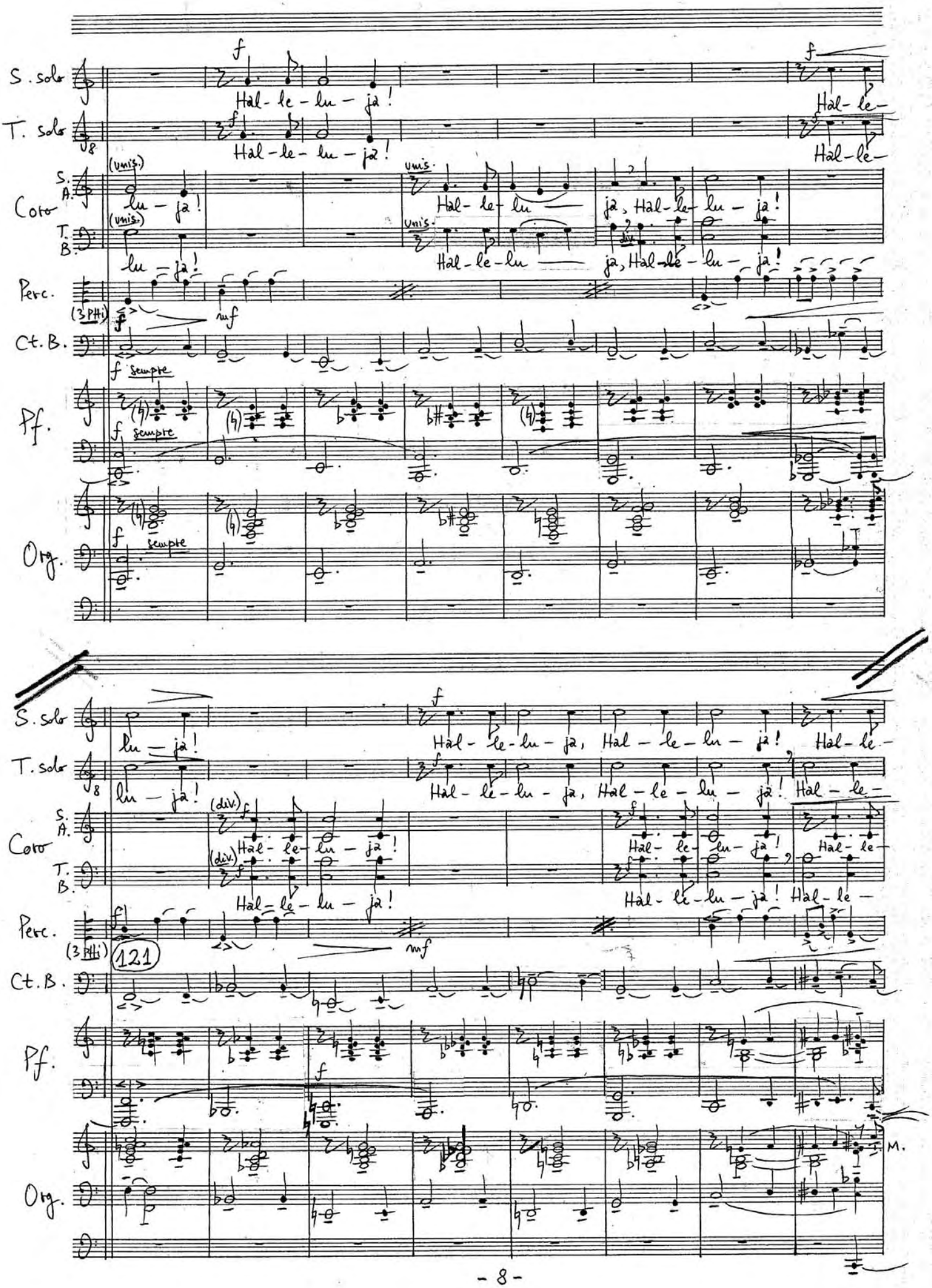

poco rall.
S.solo
T.solo
Coro
S. A.
T. B.
HERR, Gott, ver-nimm es, Gott, — Gott, Gott ja — Kobs! — Gott —
HERR, Gott, ver-nimm es, Gott, — Gott, Gott ja — Kobs! — Gott —
Perc.
(3 Ptti) p
Glock.
mp dolce
Ct.B.
mp
Pf.
poco
Org.
Sub. Larghetto (♩= 60), sempre tranquillo e dolce
mf molto cantabile
Wohl de - nen, die in dei - nem Hau - se woh - nen;
Wohl de - nen, die, die in dei - nem Hau - se woh - nen;
(Glock.)
41
mp dolce
simile


S. Solo
T. Solo
Coro
S. A.
T. B.
Perc.
Ct. B.
Pf.
Org.
mf
Wohl, wohl de-nen, die lo-ben dich im-mer-dar.
Wohl, wohl — de-nen, wohl — de-nen lo-ben dich im-mer dar.
3 Piatti
51
mp poco
mf
mp
poco
HERR, Gott Ze-ba-oth, hö-re mein Ge-bet;
mf espressivo
poco
HERR, Gott Ze-ba-oth, hö-re mein Ge-bet;
(3 Piatti) mp dolce
61
mp poco
simile
mf
mp dolce
II. M.
II. M.
sempre mp legatissimo e dolce


poco rall.
S. solo
T. solo
HERR, Gott, ver-nimm es, Gott, — Gott, Gott Ja — Kobs, — Gott Ja - Kobs
Coro
S. A.
T. B.
HERR, Gott, ver-nimm es, Gott, — Gott, Gott Ja — Kobs, — Gott
Perc.
(3 Pti)
mp
Glock.
mf
71
Ct. B.
mf
mp
poco
Pf.
Org.
Sub. Andante (♩ ≈ 66)
molto cantabile
poco
Gott, un - ser Schild, schaue doch; sich doch an das Ant - litz dei-nes Ge - salbten!
(Glock.) mf
simile


S. Solo
Gott, Gott, — un-ser Schild, schaue doch; sich doch an das Ant — litz dei-nes Ge-salbten!
T. Solo
Gott, Gott, — un-ser Schild, schaue doch; sich doch an das Ant — litz dei-nes Ge-salbten!
Coro
S. A.
T. B.
Perc.
(Glock.)
3 Ptti
81
Ct. B.
Pf.
Org.
HERR, Gott Ze-ba-oth, — hö-re mein Ge-bet;
espress.
simile
(3 Ptti)
II. M.


poco animando
poco rall.
S. solo
T. solo
Coro
S. A.
T. B.
Perc.
Ct. B.
Pf.
Org.
HERR, Gott, ver-nimm es, Gott, Gott, Hal-le-lu-ja, Hal-le-lu-ja!
Hal-le-
Gott ya-Kobs!
Gott, Hal-le-lu-ja!
101
Sub. Allegro (♩=126), quasi Walzer
lu-ja!
Hal-le-lu-ja, Hal-le-lu-ja!
unis.
(S+A)
(T+B)
mf sempre
111
f ritmico
simile


S. solo
T. solo
Coro
Perc.
Ct. B.
Pf.
Org.
Hal - le - lu - ja!
Hal - le - lu - ja, Hal - le - lu - ja!
(unis.)
(div.)
(3 Pkt.)
sempre
121
- 8 -

poco a poco precipitando (♩≈162)

sempre poco a poco crescendo

S. solo: lu-ja, Hal-le-lu-ja, Hal-le-lu-ja, Hal-le-lu-ja, Hal-le-lu-ja, Hal-le-lu-ja!

T. solo: lu-ja, Hal-le-lu-ja, Hal-le-lu-ja, Hal-le-lu-ja, Hal-le-lu-ja!

Coro S. A.: lu-ja, Hal-le-lu-ja, Ha-le-lu-ja, Hal-le-lu-ja, Hal-le-lu-ja, Hal-le-lu-ja, Hal-le-

Coro T. B.: lu-ja, Hal-le-lu-ja, Hal-le-lu-ja, Hal-le-lu-ja, Hal-le-lu-

Perc. (3 Pti) f mf (131) f mf

Ct. B.

Pf. sempre poco a poco crescendo

in rilievo I. M.

Org. II. M. sempre poco a poco crescendo poco a poco precipitando I. M.

(♩≈54) sempre precipitando — Sostenuto (♩≈64)

S. solo: in 1 4 3

T. solo: ff 2 fff 2

Coro S. A.: lu, Hal-le-lu-ja, Hal-le-lu-ja, Hal-le-lu-ja! Hal le

Coro T. B.: ja, Hal-le-lu-ja, Hal-le-lu-ja, Hal-le-lu-ja! Hal le

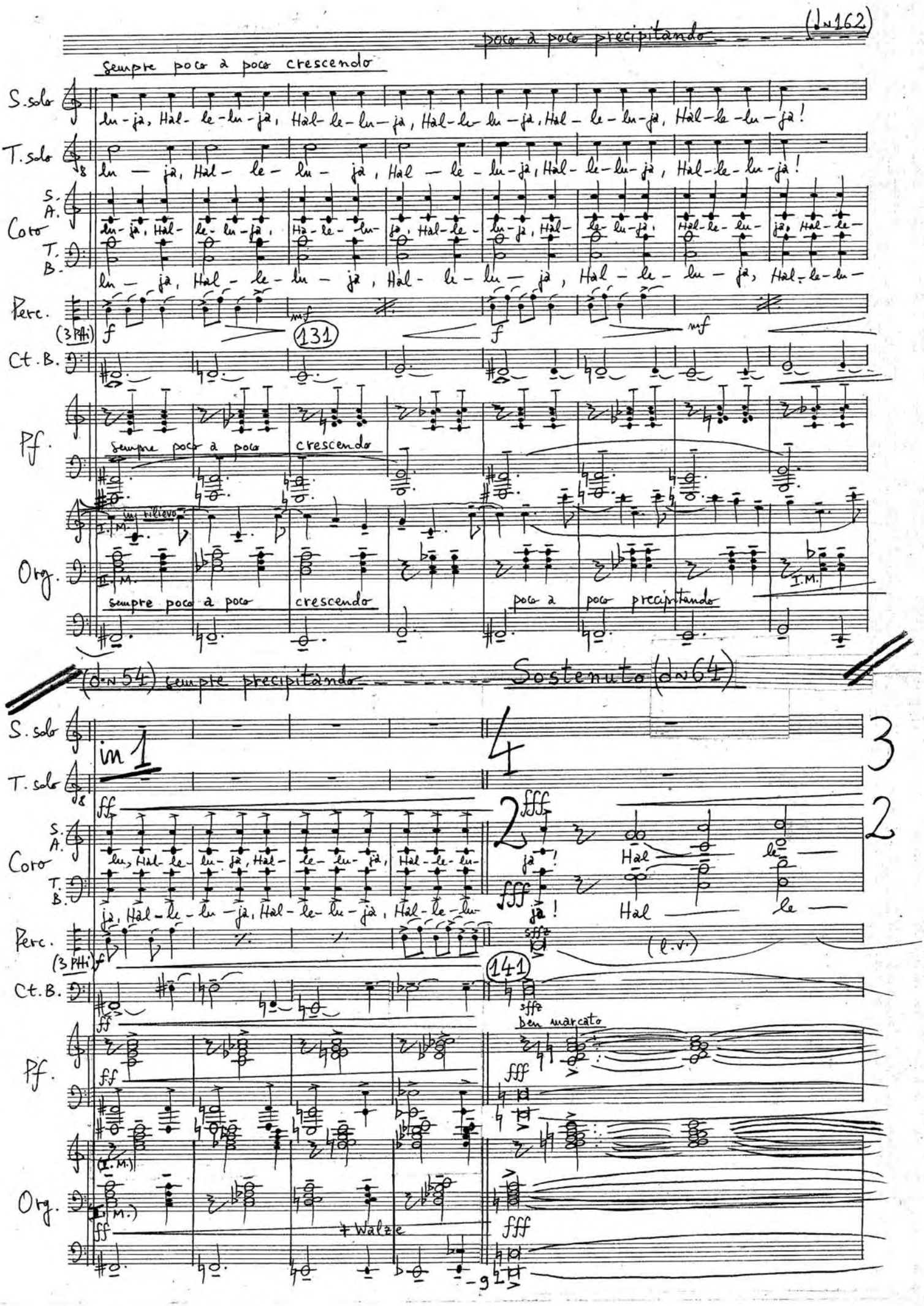
Perc. (3 Pti) f sffz (l.v.)

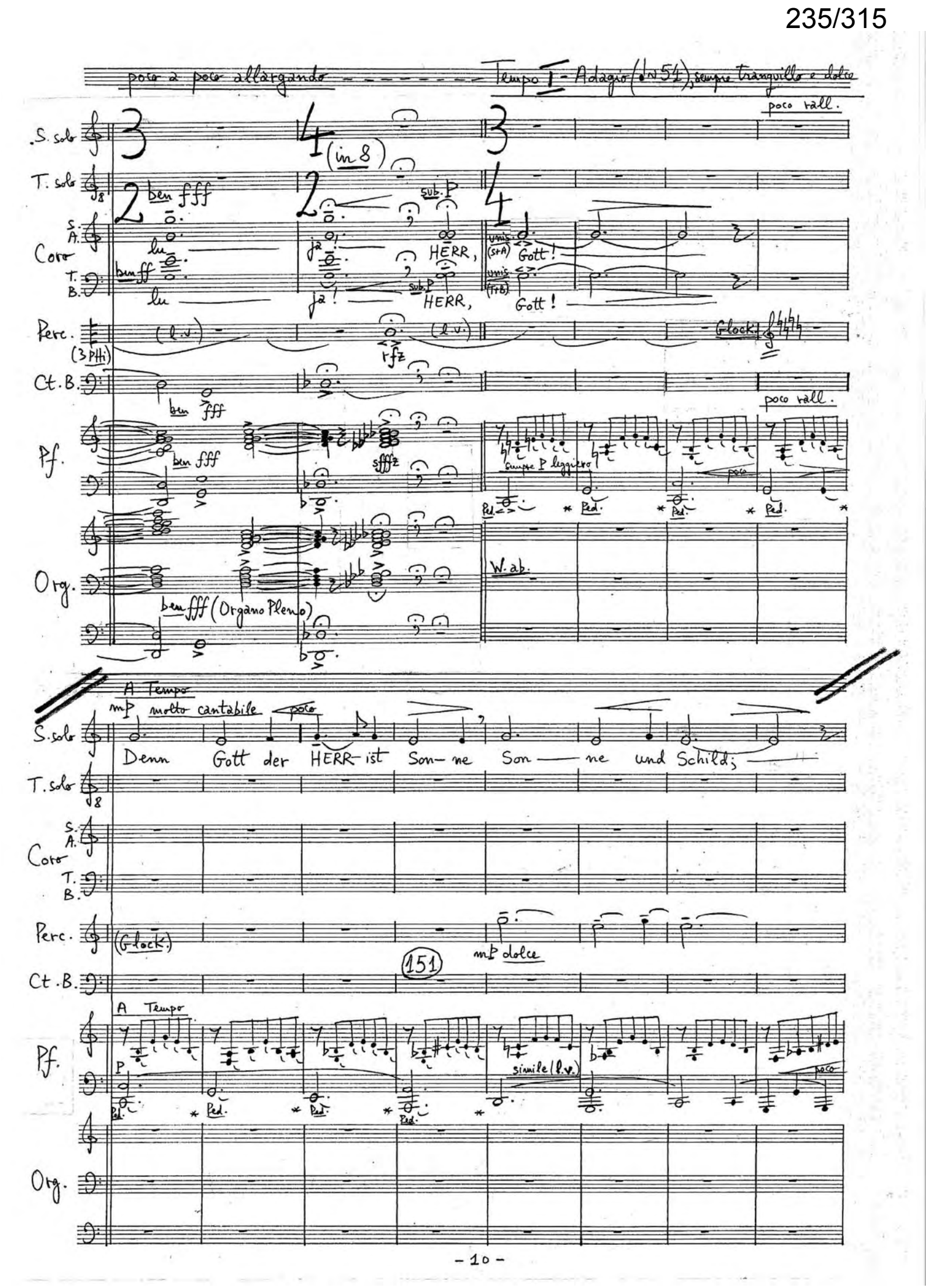
Ct. B. (141) sffz ben marcato

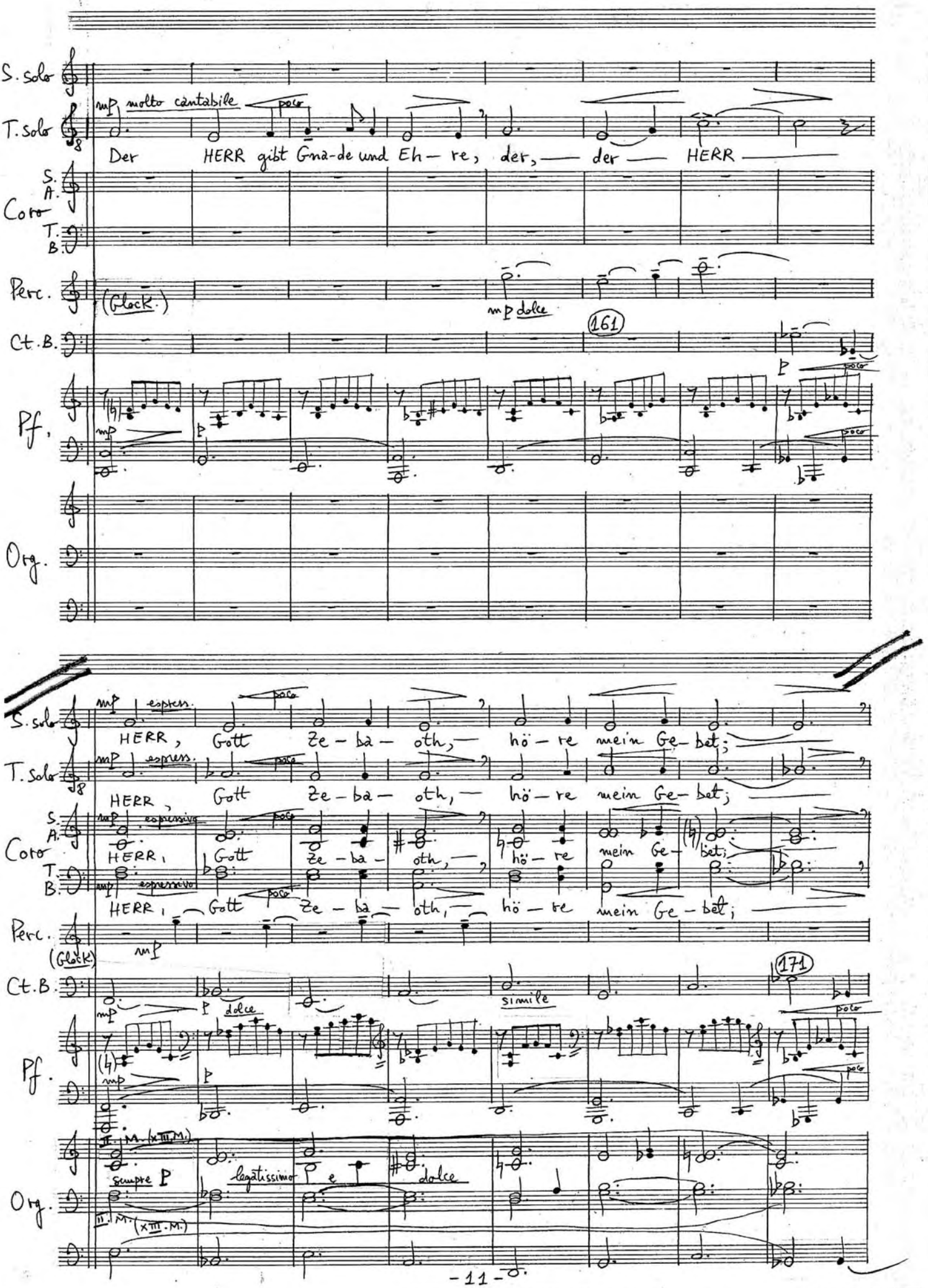
Pf. ff fff

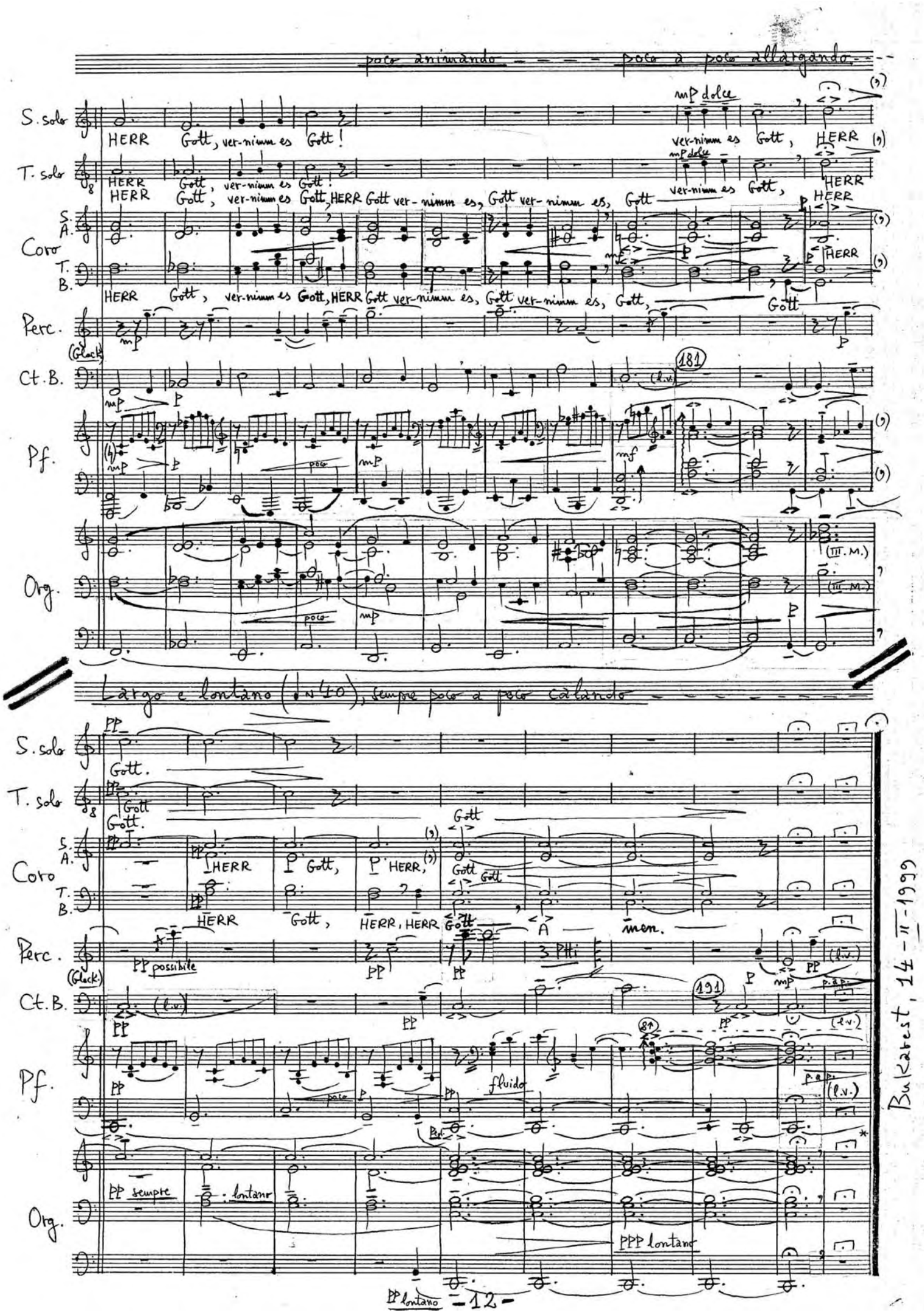
(I. M.)

Org. (I. M.) ff + Walze fff




poco a poco allargando
Tempo I - Adagio (♩= 54), sempre tranquillo e dolce
poco rall.
S. solo
T. solo
Coro
S. A.
T. B.
Perc.
(3 Pti)
Ct. B.
Pf.
Org.
ben fff
lu
ja!
HERR,
sub. P
unis. (S+A)
unis. (T+B)
Gott!
(l.v.)
rfz
Glock.
sfffz
sempre P leggiero
poco
Ped.
W. ab.
ben fff (Organo Pleno)
A Tempo
mp molto cantabile
Denn Gott der HERR ist Son- ne Son — ne und Schild;
(Glock.)
mp dolce
151
simile (l.v.)


S. solo
T. solo
mp molto cantabile
poco
Der HERR gibt Gna-de und Eh-re, der, der HERR
Coro
S. A.
T. B.
Perc.
(Glock.)
mp dolce
Ct. B.
161
Pf.
mp
p
poco
Org.
mp espress.
HERR, Gott Ze-ba-oth, hö-re mein Ge-bet;
espressivo
HERR, Gott Ze-ba-oth, hö-re mein Ge-bet;
(Glock.)
mp
Ct. B.
171
dolce
simile
II. M. (x III. M.)
sempre P
legatissimo e dolce


poco animando - - - - poco a poco allargando - - -
S. solo
HERR Gott, ver-nimm es Gott!
mp dolce
ver-nimm es Gott, HERR
T. solo
HERR Gott, ver-nimm es Gott!
HERR Gott, ver-nimm es Gott, HERR Gott ver-nimm es, Gott ver-nimm es, Gott
ver-nimm es Gott, HERR
Coro
S. A.
T. B.
HERR Gott, ver-nimm es Gott, HERR Gott ver-nimm es, Gott ver-nimm es, Gott,
Gott
Perc.
(Glock)
Ct. B.
(l.v.)
181
Pf.
poco
Org.
(III. M.)
Largo e lontano (♩ = 40), sempre poco a poco calando
S. solo
Gott.
T. solo
Gott
Gott.
Coro
HERR Gott, HERR,
Gott
HERR Gott, HERR, HERR Gott
A men.
Perc.
(Glock)
pp possibile
3 Pti
Ct. B.
(l.v.)
191
Pf.
fluido
poco
Org.
pp sempre lontano
ppp lontano
pp lontano
Bukarest, 14-II-1999

Kategorie A (Ein Neues Lied)

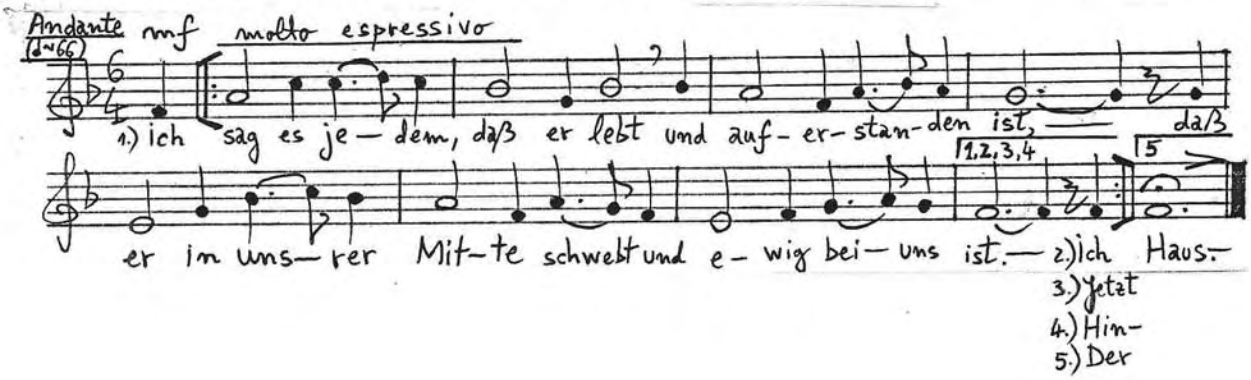
2584

Serban Nichifor

"ICH SAG ES JEDEM, DAß ER LEBT"
für Stimmen (Laien) und Orgel

Dauer: ca 4'30"

- Das neues Lied für die gottesdienstliche Praxis
Text: Friedrich von Hardenberg (Novalis) 1772-1801



- Das Begleitarrangement für Stimmen und Orgel - Seiten 2-3

"Neue Musik für die Kirche" - Kategorie A
(Ein Neues Lied für die gottesdienstliche Praxis)

2584

Dauer: ~4'30"

"Ich sag es jedem, daß er lebt"

Şerban Nichifor

für Stimmen (Laien) und Orgel

Text*): Friedrich von Hardenberg (Novalis) 1772-1801

Andante cantabile (♩~66)

Stimmen (Laien)

Orgel-Introduktion ad libitum (wahlfrei)

II. M.

pp lontano, molto legato

I. M.

**) Orgel

p dolce, sempre in rilievo

poco (+W.)

pp leggiero, poco marcato

mf

Stimmen

1) Ich

poco ritardando - - - - Sub. A Tempo

I. M.

p

mp

Orgel

mp

+W.

mf

II. M.

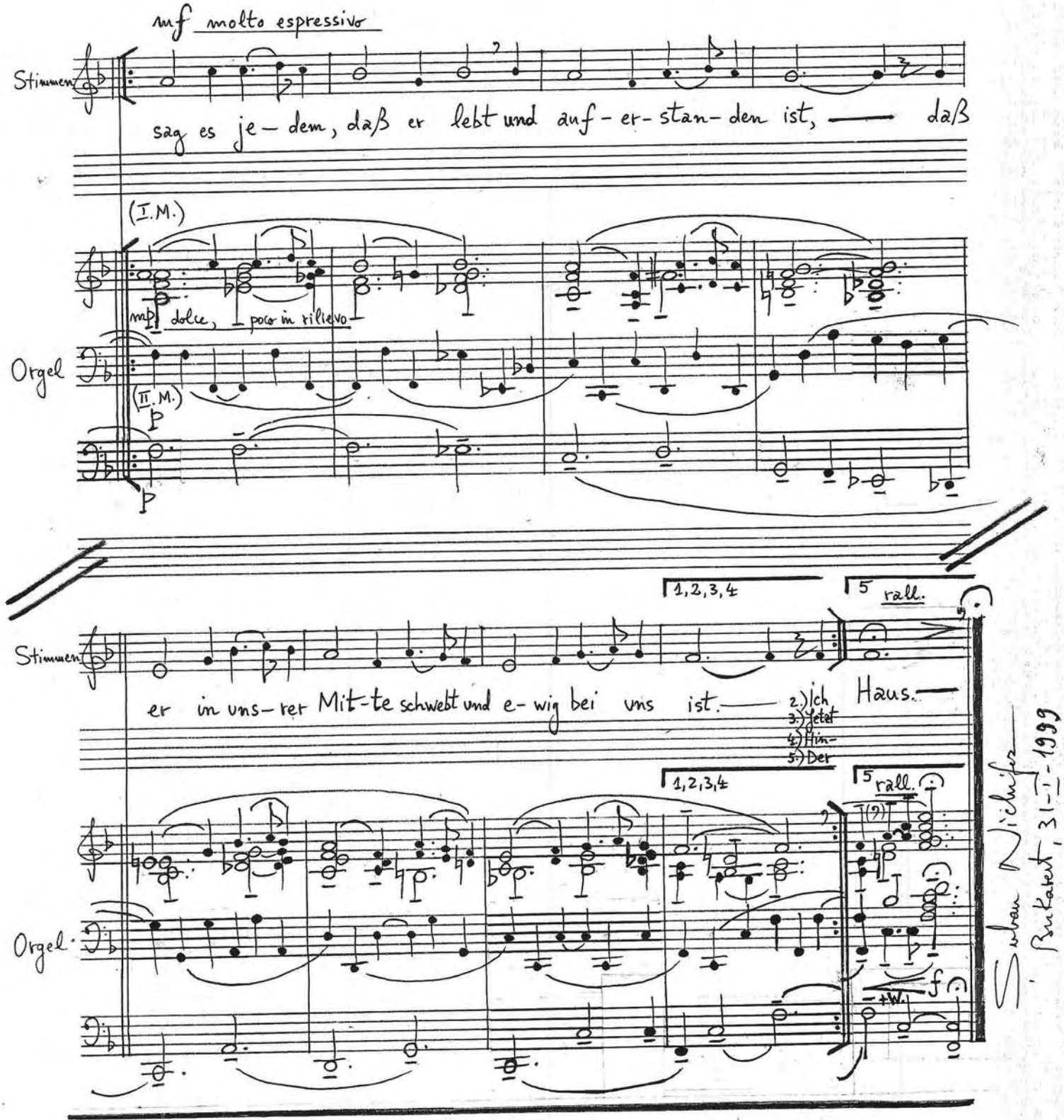
p

mp

*) Alternativen: "Nun werde still, du kleine Schar" (Psalm 34); "Nun danket all und bringet Ehr"; "Nun sich der Tag geendet hat"; "So fliehen unsre Tage hin"; "Herr, der du einst gekommen bist"; "Herr, vor dein Antlitz treten zwei"; "Gott, Zuflucht der Vergangenheit" (Psalm 90); "Ich singe dir mit Herz und Mund"; "Nun aufwärts froh den Blick gewandt".

**) I. Manual: Holzgedackt 8'; Principal 4'; Traversflöte 4'; Doublette 2'.
II. Manual: Holzflöte 8'; Octave 4'; Principal 2'.
Pedalwerk: Subbaß 16'; Pommer 8'; Choralbaß 4'.
NB - Die Registeranweisungen sind wahlfrei.

2584



2.) Ich sag es jedem, jeder sagt / es seinen Freunden gleich, /
daß bald an allen Orten tagt / das neue Himmelreich.

3.) Jetzt scheint die Welt dem neuen Sinn / erst wie ein Vaterland; /
ein neues Leben nimmt man hin / entzückt aus seiner Hand.

4.) Hinunter in das tiefe Meer / versank des Todes Graun, /
und jeder kann nun leicht und hehr / in seine Zukunft schaun.

5.) Der dunkle Weg, den er betrat, / geht in den Himmel aus, /
und wer nun hört auf seinen Rat, / kommt auch in Vaters Haus.

Work Cited for Merit
1999 Hultgren Solo Cello Works Biennial - Birmingham, AL. (U.S.A.)

Duration: ~ 8'
For Craig Hultgren

"ΗΣΥΧΊΑ"
["ISSYHIA"]
for Solo Cello **)
(Luke, Chap. 18, v. 13)

*) execution
attack Pizz (right hand)
Non Pizz.! movement in gliss. (left hand)

Sempre Contemplativo,
Molto Rubato, Quasi Improvvisando (♩ ~60) ~ Hindoo Music (Sitar)

Serban Nichifor
(1999)

Cello
Pizz.
sempre ben vibrato
pp misterioso
rfz
pp
p
mp
c. IV
rfz
più
sfz
p
mf
mp
poco
rfz
p eco
pp lontano
p sub.
poco a poco allargando
TAPE ad lib.
START
(~1'40")

Pioso, Quasi Senza Tempo

Voice (Cellist)
pp mormorando
poco
p
Lev ta-hór bera-lí E-lo-hím,
~40"
(~20")
Cello Strings A D G C
Arco
sul tasto
sempre ppp ↔ pp immaterialo, legatissimo (arco ad libitum)
(microtonal glissando / vibrato)
poco

Voice
Ve ru-áh na-hón ha-désch be-chir bí.
p dolce
Kí-ri-
(sul tasto) - - - → sul pont. - - - → sul tasto - - - →
pp

Voice
e I-sóu Hris-té, Ji-e The-óu, só-son me, tòn á-mar-to
mp
(gliss. armonico sul D)
→ sul ponticello

**) with TAPE — ad libitum (see p. 2-down)

mp cantabile

Voice (Cellist): lon

Dó-mi-ne Jé-sus Chri-stus, Fi-li-us Dé-i

(~20")

(gliss. arm. sul D)

~40"

Cello Strings A. D. G. C.

(gliss. armonico sul G.)

mf dolce

Voice: pro-pi-ti-us é-sto mi-hi pec-ca-tó-ri.

(quasi Campane)

sul tasto

3 (microtonal glissando/vibrato)

p (sul G.)

mf molto espressivo

Voice: O Jé-sus Christ — Jé-sus Christ, — Són — of God, háve com-pás-sion on

(microtonal gliss./vibr.)

Voice: mé, on mé, the — sin — ner.

Sempre pp — quasi Campane

p liscio

poco a poco sul ponticello

gliss.

mp profondo

Voice: on mé, — on — mé, — the — the sin — ner.

pp sul pont.

poco perdendosi

TAPE ad lib.

STOP

glissando armonico lento — sempre sul ponticello

(sul D.)

pp poco a poco perdendosi

(l.v.)

ppp lontano

p.a.p.

~6'20"

~8'

TAPE (ad lib.) structure:

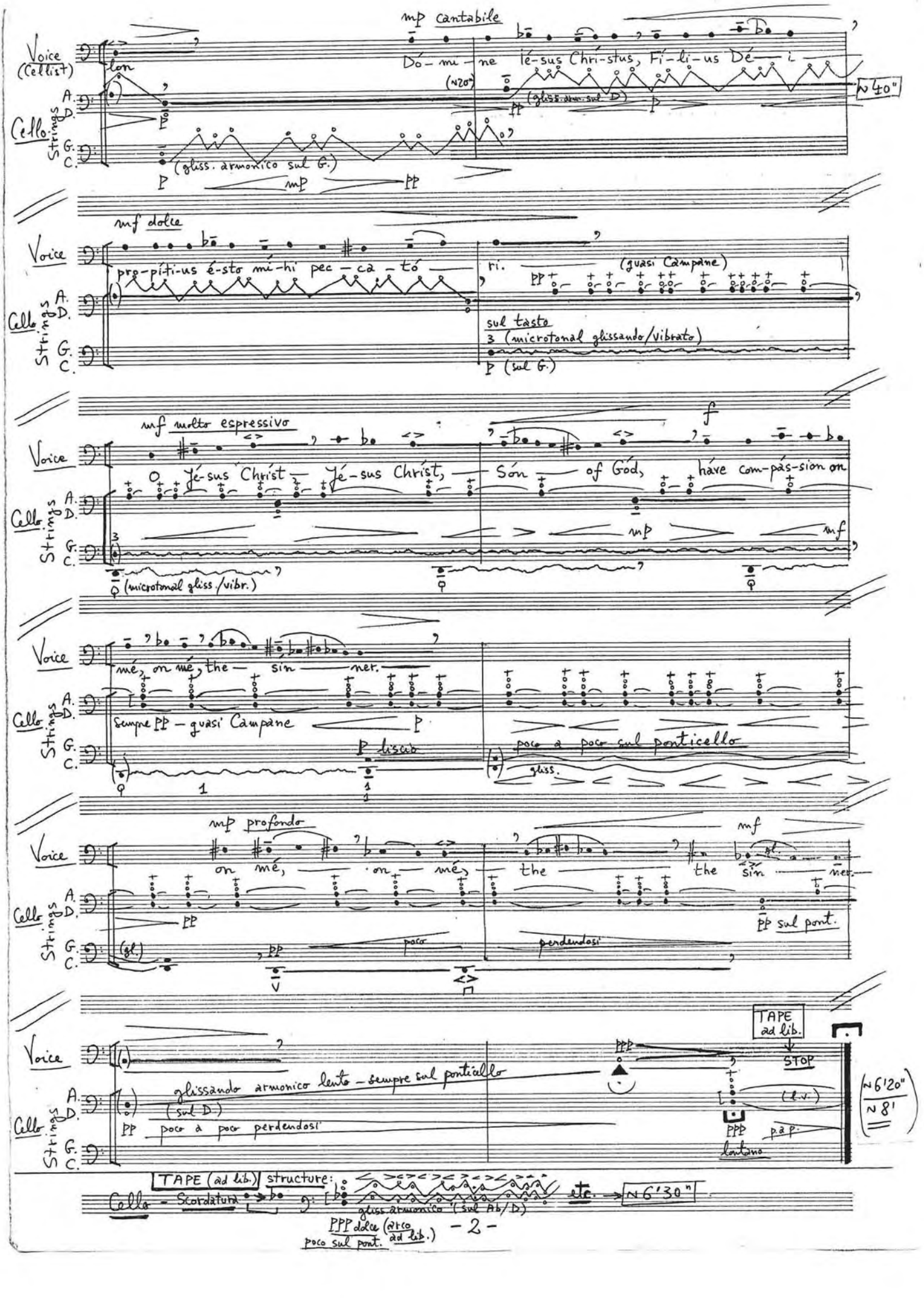
Cello — Scordatura

gliss. armonico (sul Ab/D)

etc. → ~6'30"

PPP dolce (arco ad lib.)

poco sul pont.



1999 HULTGREN SOLO CELLO WORKS BIENNIAL

Craig Hultgren - cellist

PROGRAM OF FINALISTS

SATURDAY, JULY 31, 1999 AT 2:30 P.M.

STEINER AUDITORIUM, BIRMINGHAM MUSUEM OF ART

With Love a fantasy for live cello, decorated cello cases & prepared tape (1986)	Vivian Adelberg Rudow b. 1936
Incantation 1 for amplified cello & computer generated tape (1994)	C. Matthew Burtner b. 1970
Fast Music for solo cello (1994)	Don Freund b. 1947
The Artist and His Model for cello & tape (1992)	Charles Norman Mason b. 1955

INTERMISSION

Parallax 2 "Apparitions" fine lines for cello & tape (1997)	Paul Rudy b. 1962
Pizzicato for cello solo (1996)	Arthur Jarvinen b. 1956
Garland for cello & video (1991)	Robert Carl b. 1954
Pipeline Burst Cache for cello & tape (1998)	Craig Walsh b. 1971

1999 Solo Cello Works Biennial - Works Cited for Merit

Tavola I - Michele Biasutti (Padova, ITALY)
Three Gestures - Nickitas J. Demos (Atlanta, Georgia)
Suite - Dennis Eberhard (Shaker Heights, Ohio)
drowningXnumbers - Dorothy Hindman (Birmingham, Alabama)
New Skin New Wine - Tullia Ashton Lomax (Northcote, AUSTRALIA)
HΣyxía - Sherban Nichifor (Bucharest, ROMANIA)
Improvisation - Christoph Theiler (Wien, AUSTRIA)
Out of the Amber Night... - Michael Twomey (Carlisle, Pennsylvania)

This same program of finalists will be presented on Sept. 19, 1999 in the Performing Arts Studio, Emory University at 4 pm ($1,000 Atlanta Prize) and on Sept. 30, 1999 in the Cathedral Square Gallery at 7:30 pm ($500 Mobile Prize). Funding and sponsorship of the 1999 Biennial come from the Alabama State Council on the Arts, Birmingham Art Association, Birmingham Art Music Alliance, Birmingham Museum of Art, Cathedral Square Gallery, Emory University, Thámyris and Third Coast Modern Music.

1999 Solo Cello Works Biennial - Ballot

At conclusion of the concert, detach this from the program, check which work and composer you believe should receive the $1,000 Birmingham Prize, and turn it over to one of the biennial monitors.

With Love - Vivian Adelberg Rudow____
Incantation 1 - C. Matthew Burtner____
Fast Music - Don Freund____
The Artist & His Model - Charles Norman Mason____
Parallax 2 - Paul Rudy____
Pizzicato - Arthur Jarvinen____
Garland - Robert Carl____
Pipeline Burst Cache - Craig Walsh____

Oeuvre dédiée à l'Ensemble de Musique Contemporaine de Luxembourg

L.G.N.M., B.P. 828, L-2018 LUXEMBOURG

Durée: ≈ 7'10"

Serban NICHIFOR
(1999)

LA NUIT OBSCURE

pour percussion et ensemble de chambre

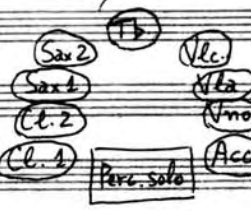
(2 clarinettes en Sib, 2 saxophones alto en Mib, tuba, accordéon, violon, alto, violoncelle)

Motto: "Et vidi de mari bestiam ascendentem..."
(Apocalypsis Ioannis 13,1)

- partition générale: pages 1-2
- module autonome (percussion solo): pages 3-6

NB - L'évolution sonore implique la superposition de 2 structures disjointes: le module autonome (modulo autonomo) de la percussion solo (ayant un caractère démoniaque, violent, "offensif" vers la destruction) et le continuum infini, transcendantal de "l'harmonie des sphères" suggérée par le choral de l'ensemble.
Les points de synchronisation de ces 2 structures sont: Ω ("naissance" du Module autonome), I, II, III, IV, Ω2 (= auto-destruction du Module autonome).
La durée du Module est ≈ 6'12". La durée totale de l'oeuvre est ≈ 7'10".
Avant et après le Module (donc avant et après les points Ω et Ω2) le percussioniste reste immobile (comme une statue).

Disposition possible de l'ensemble:
(- la percussion en avant-scène et en pleine lumière;
- les autres instrumentistes en sémi-cercle et en pénombre).
Cette disposition n'est pas obligatoire; on pourra réaliser aussi des autres dispositions, selon la conception des interprètes.



© 1999 by Dr. Serban NICHIFOR, compositeur (SABAM)
Str. Principatele Unite No. 2
Vila 1, Ap. 7
70.512 BUCAREST, ROUMANIE
Tel. (+40-1) 336.13.99.

Oeuvre dédiée à l'Ensemble de Musique Contemporaine de Luxembourg
L.G.N.M., B.P. 828, L-2018 Luxembourg

Durée : ~ 7'10"

Serban Nichifor
"... in tempore belli ..."
(Bucarest, 21-I-1999)

LA NUIT OBSCURE

pour percussion et ensemble de chambre

Le percussioniste est immobile (~24")

Perc. Solo

α *) MODULO autonomo (p. 3-6) — sempre demonico, minaccioso

(START)

CONTINUUM - Largo (♩~40) indifferente, implacabile

sempre PP tranquillo, leggiero, legatissimo, poco vibrato

2 Cl. (in Sib) — PP liscio — PP — simile

2 Sax. A. (in Mib) — PP liscio — PP — simile

Con Sord.

Tuba — PP liscio — PP — simile

Accord. (mano destra) — PP liscio — PP — simile

Vno — sul tasto — PP liscio

Vla — sul tasto — PP liscio

Vlc. — sul tasto — PP liscio

I *) MODULO - sempre demonico, minaccioso

Perc. Solo

CONTINUUM - sempre tranquillo, indifferente, implacabile

2 Cl. — PP — simile

2 Sax. A. — PP — simile

Tb. — PP — simile

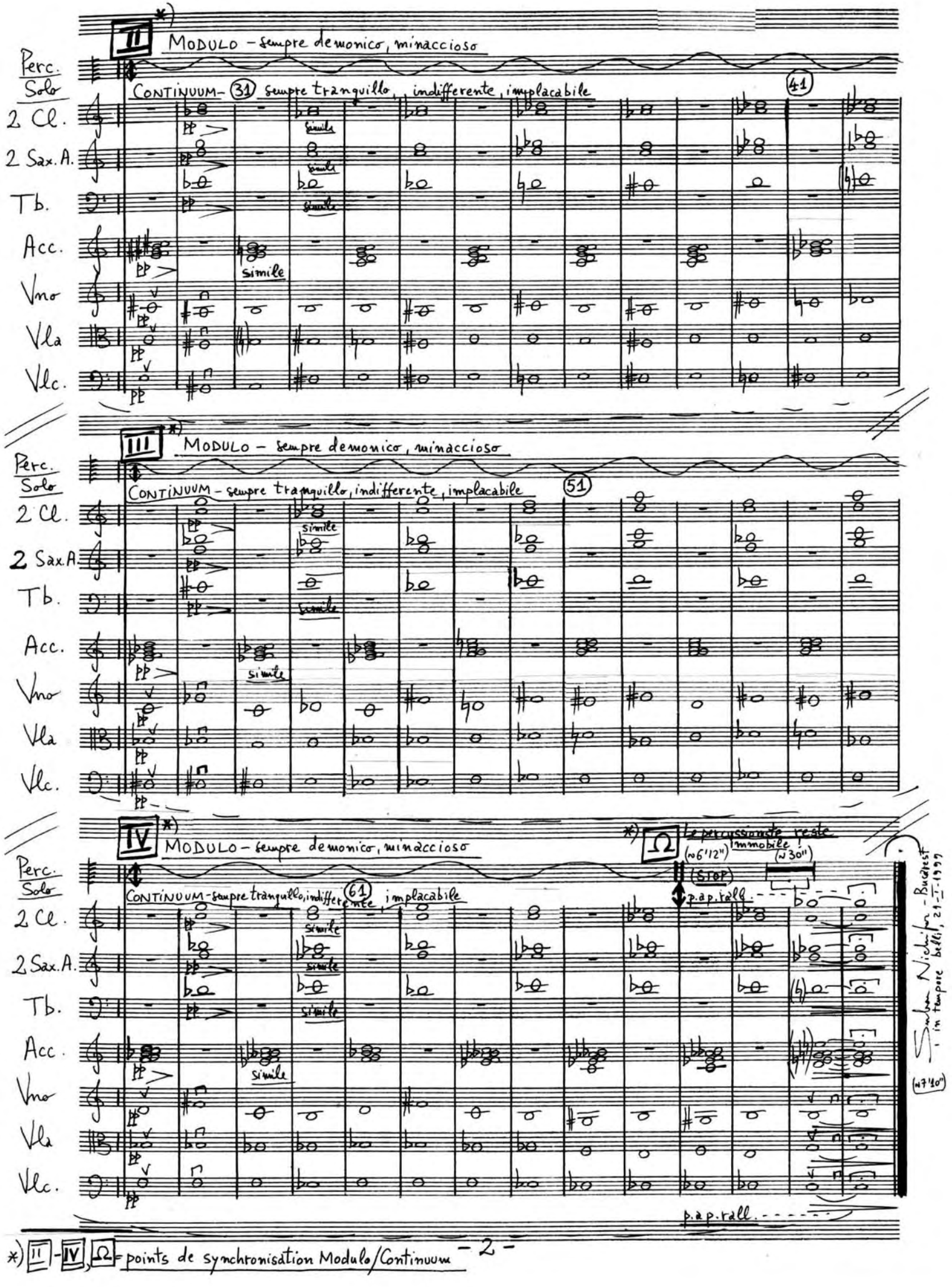
Acc. — PP — simile

Vno — PP

Vla — PP

Vlc. — PP

*) α, I = points de synchronisation Modulo (Perc. solo)/Continuum



*) II - IV, Ω = points de synchronisation Modulo/Continuum

Percussione Solo

MODULO autonomo

(~6'12")

= bacchette dure

= bacchette morbide

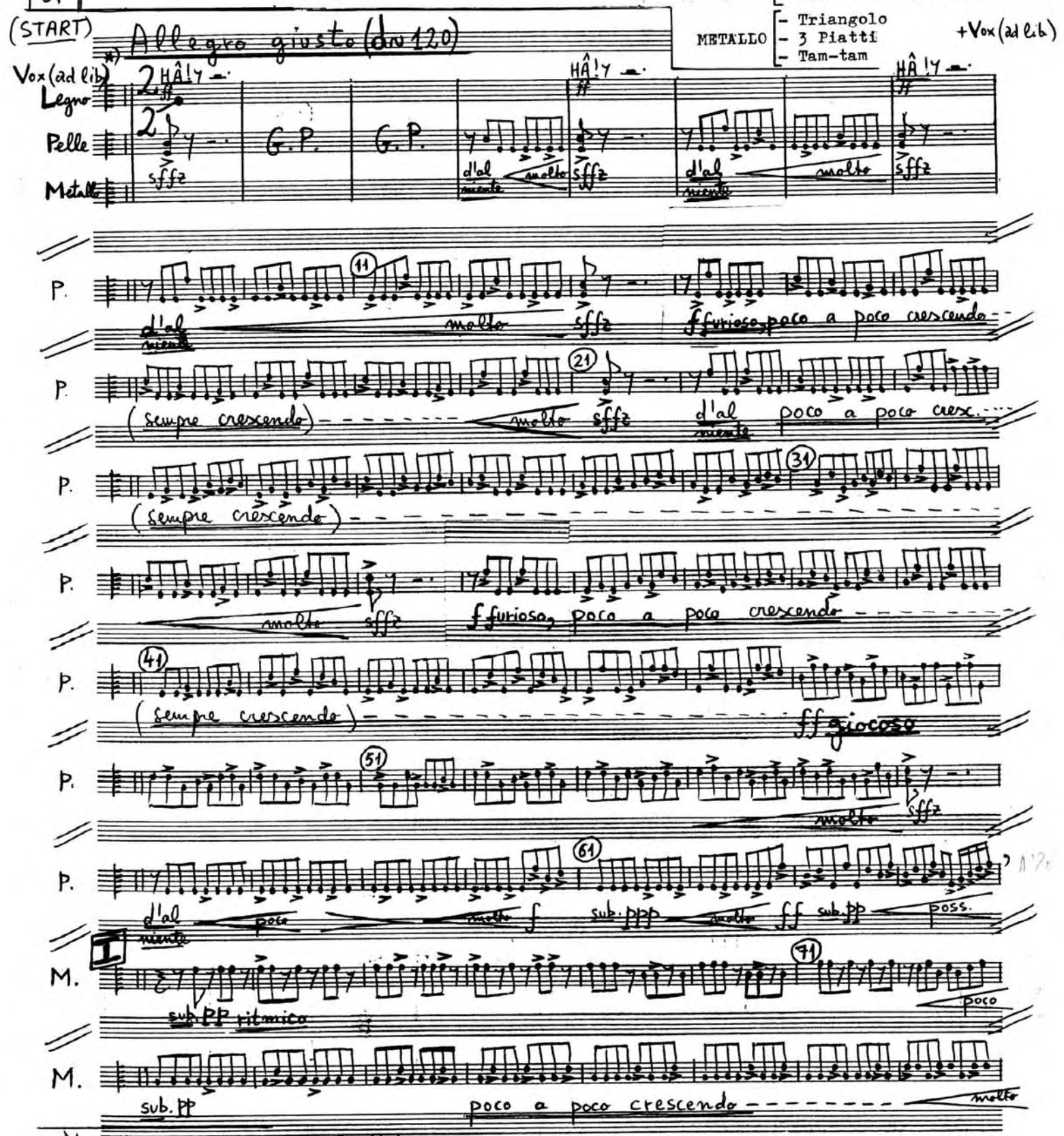
= spazzole

LEGNO
- 1 Pietra (ossia 1 T.Bl.)
- 2 Temple Blocks
- 2 Wood Blocks

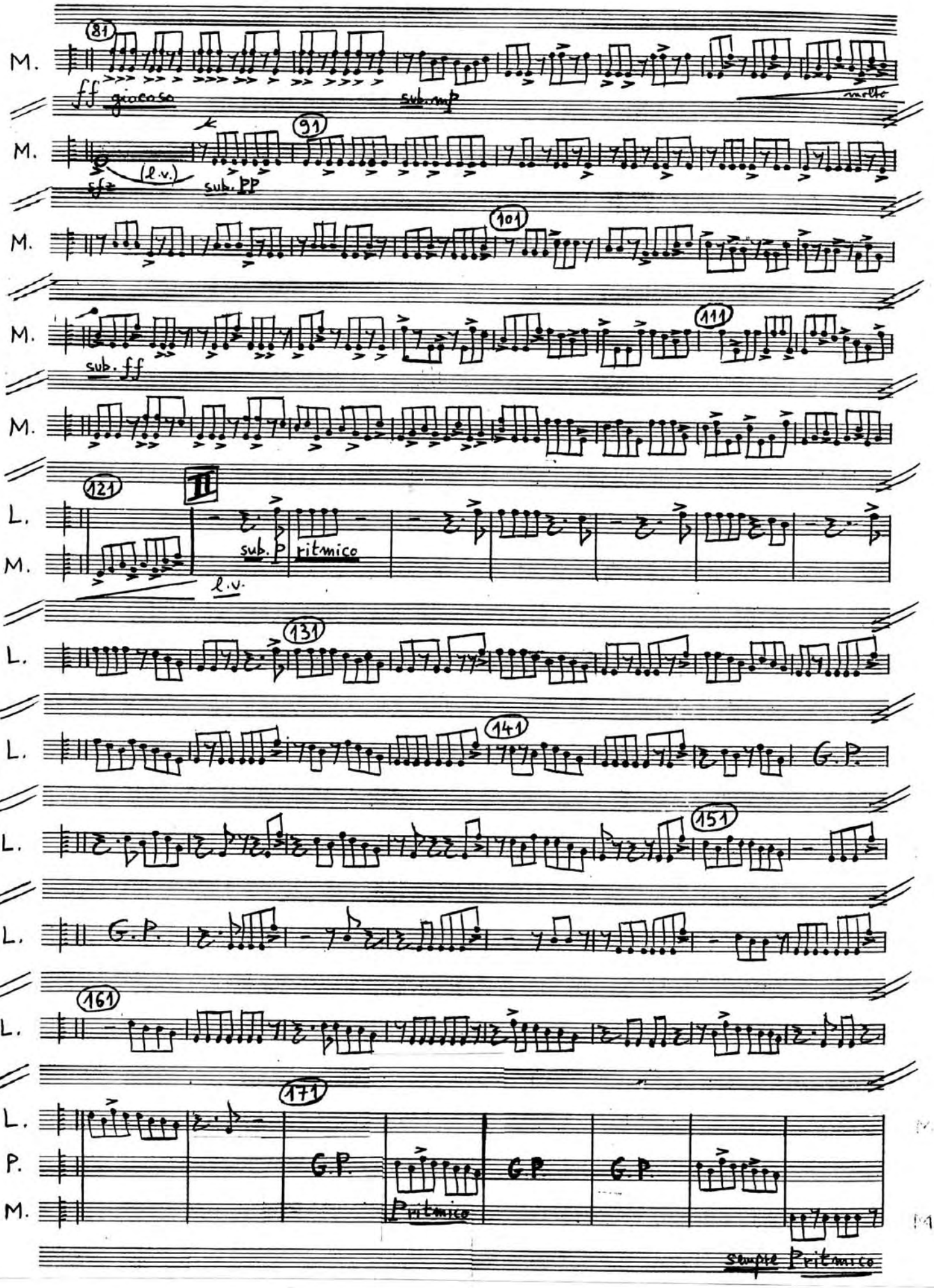
PELLE
- 2 Bongos
- 2 Tom-toms
- Gran cassa (ossia Timpano)

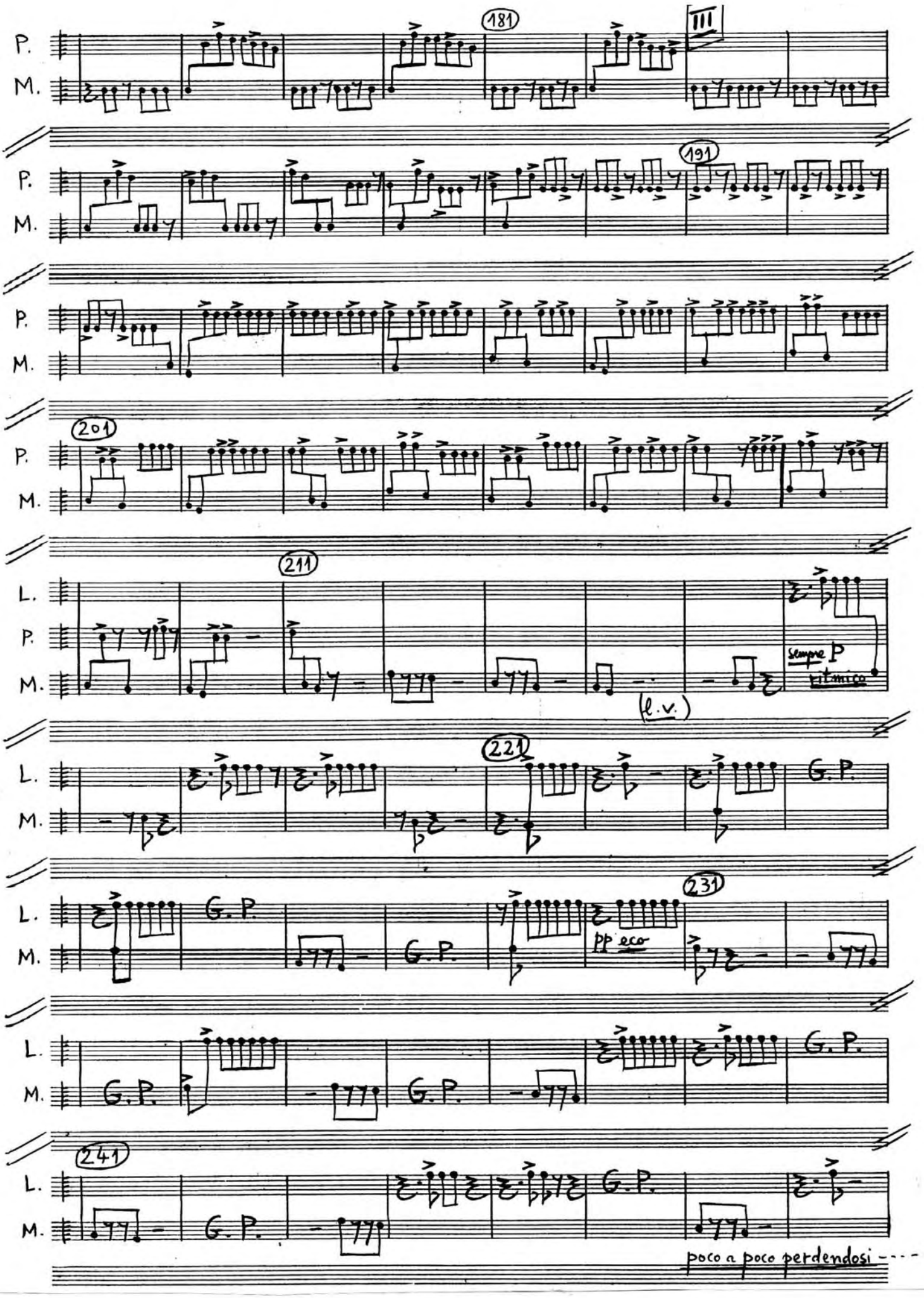
METALLO
- Triangolo
- 3 Piatti
- Tam-tam

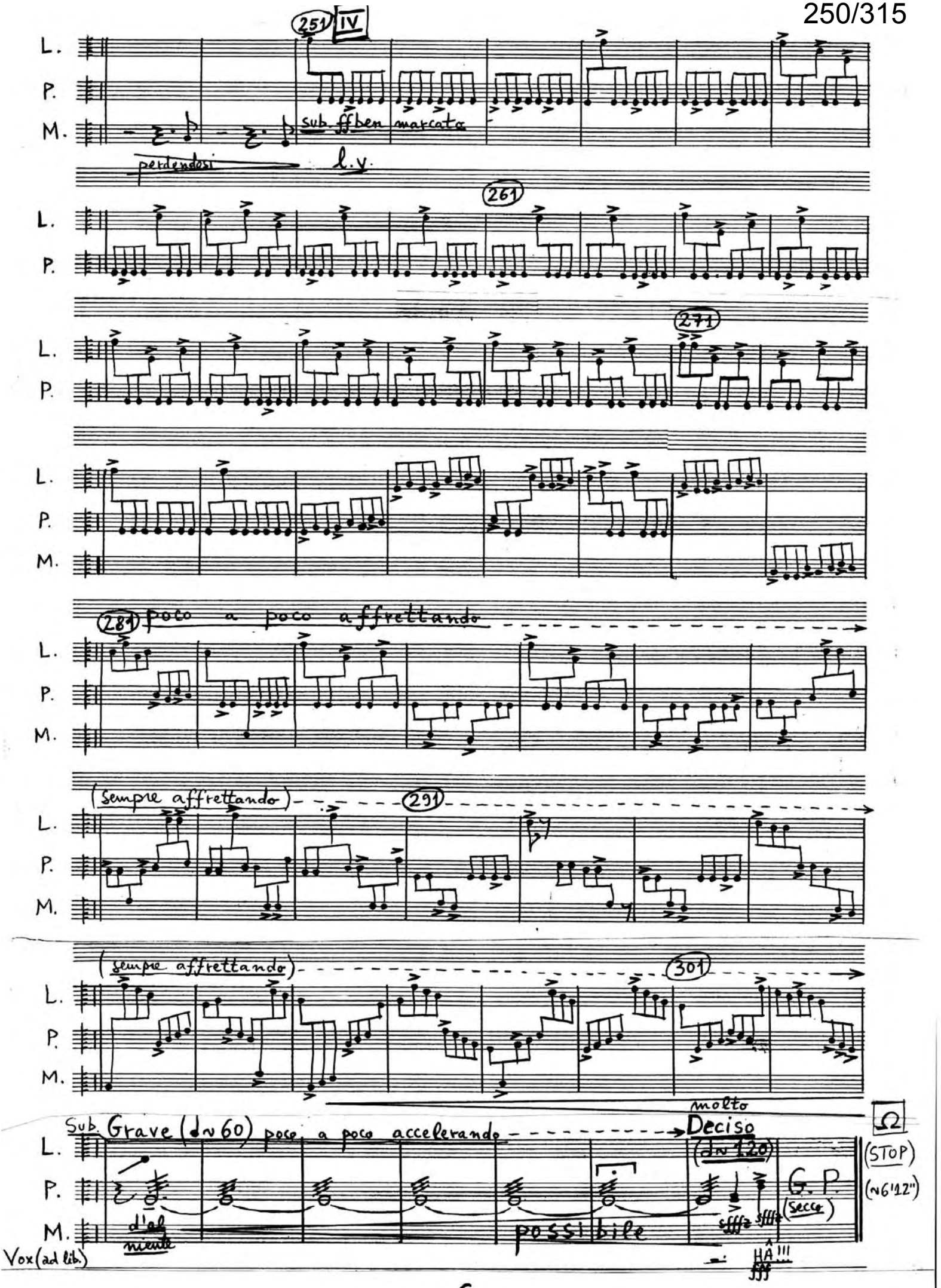
+Vox (ad lib)



*) Les interventions vocales sont facultatives.


81
M.
ff giocoso
sub. mp
molto
91
M.
sfz
(l.v.)
sub. pp
101
M.
111
M.
sub. ff
121
II
L.
M.
sub. p
ritmico
l.v.
131
L.
141
L.
G.P.
151
L.
G.P.
161
L.
171
L.
P.
M.
G.P.
G.P.
G.P.
ritmico
simile ritmico


181
III
P.
M.
191
201
L.
211
sempre P
ritmico
(l.v.)
221
G.P.
231
pp eco
241
poco a poco perdendosi

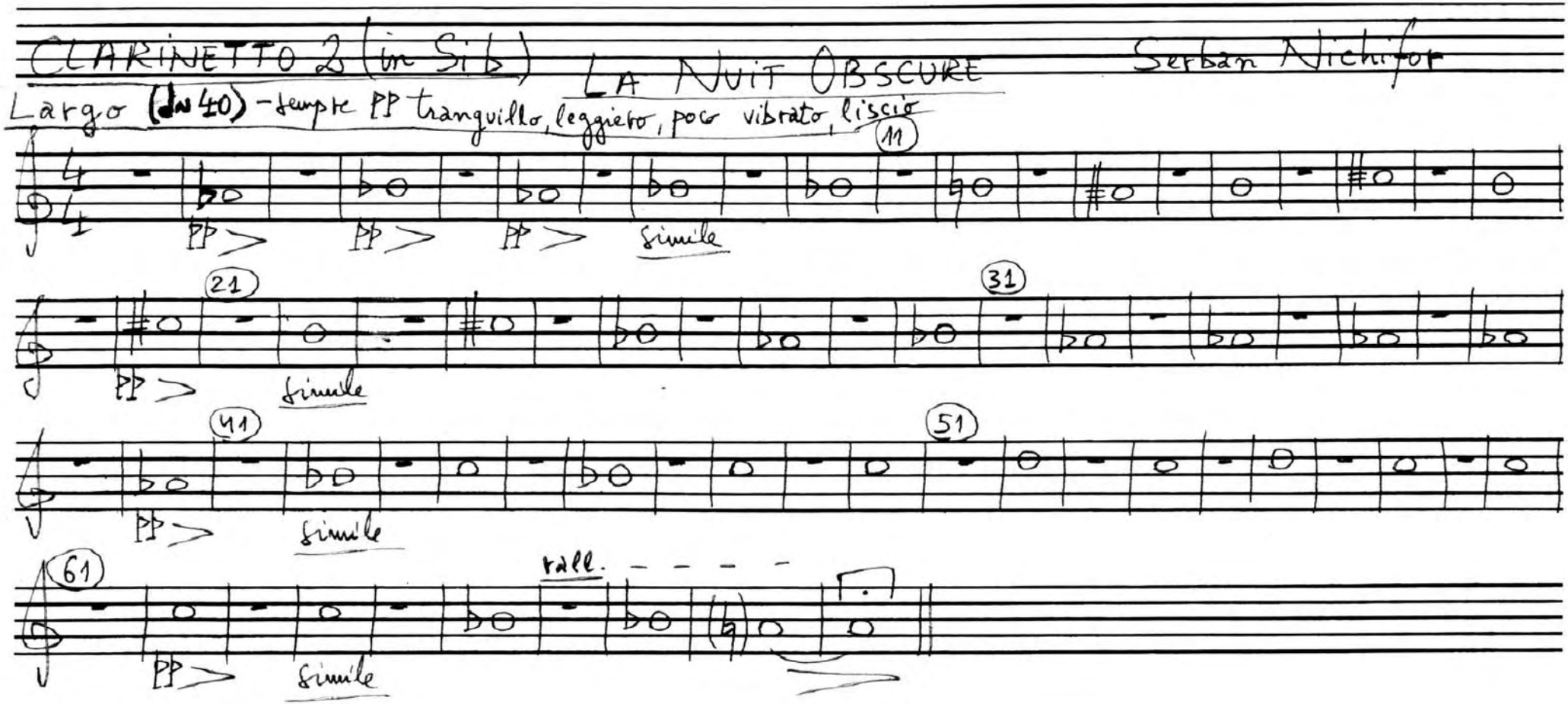

251
IV
L.
P.
M.
sub. ff ben marcato
perdendosi
l.v.
261
271
281
poco a poco affrettando
(sempre affrettando)
291
(sempre affrettando)
301
Sub. Grave (♩~60) poco a poco accelerando
molto
Deciso
(♩~120)
Ω
(STOP)
(~6'12")
G. P.
(secco)
d'el niente
possibile
sfffz
HÂ!!!
fff
Vox (ad lib.)

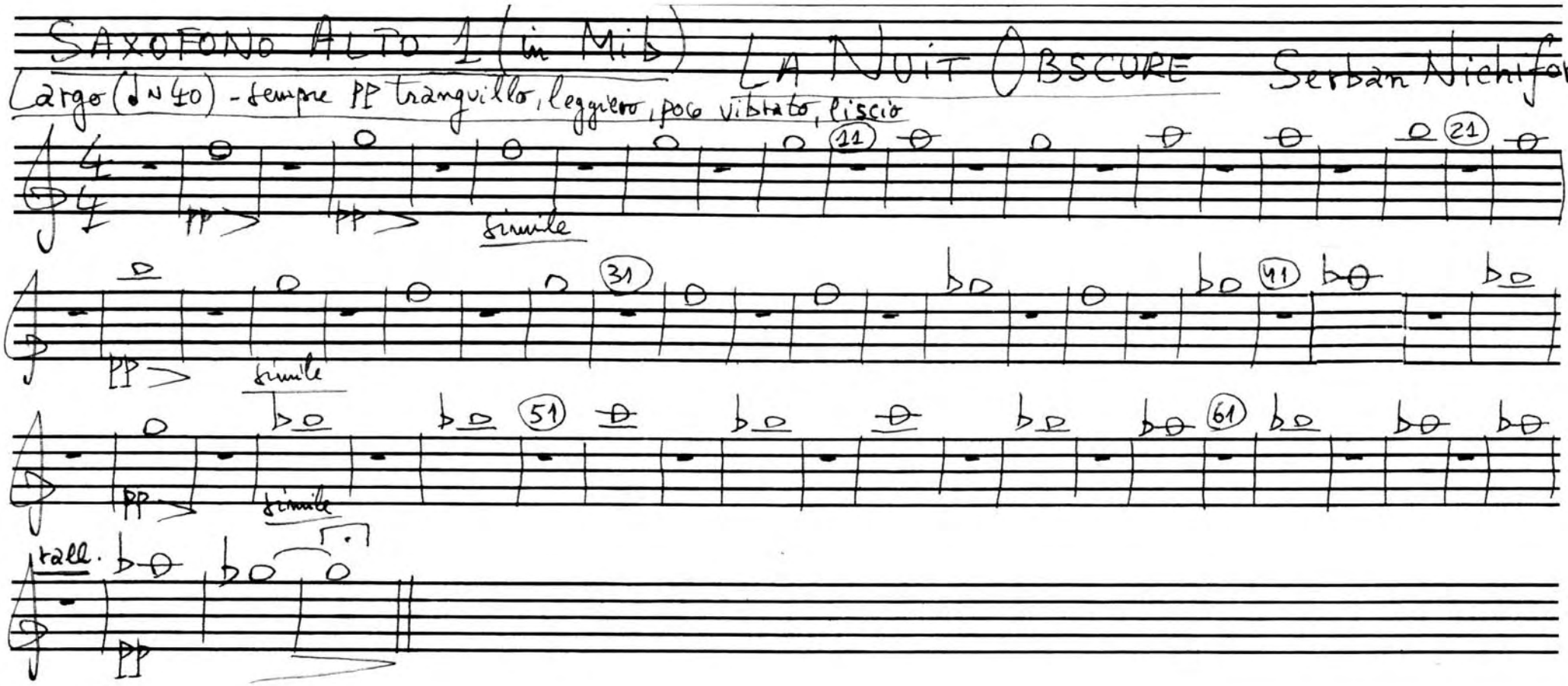
CLARINETTO 1 (in Sib)

LA NUIT OBSCURE

Serban Nichifor

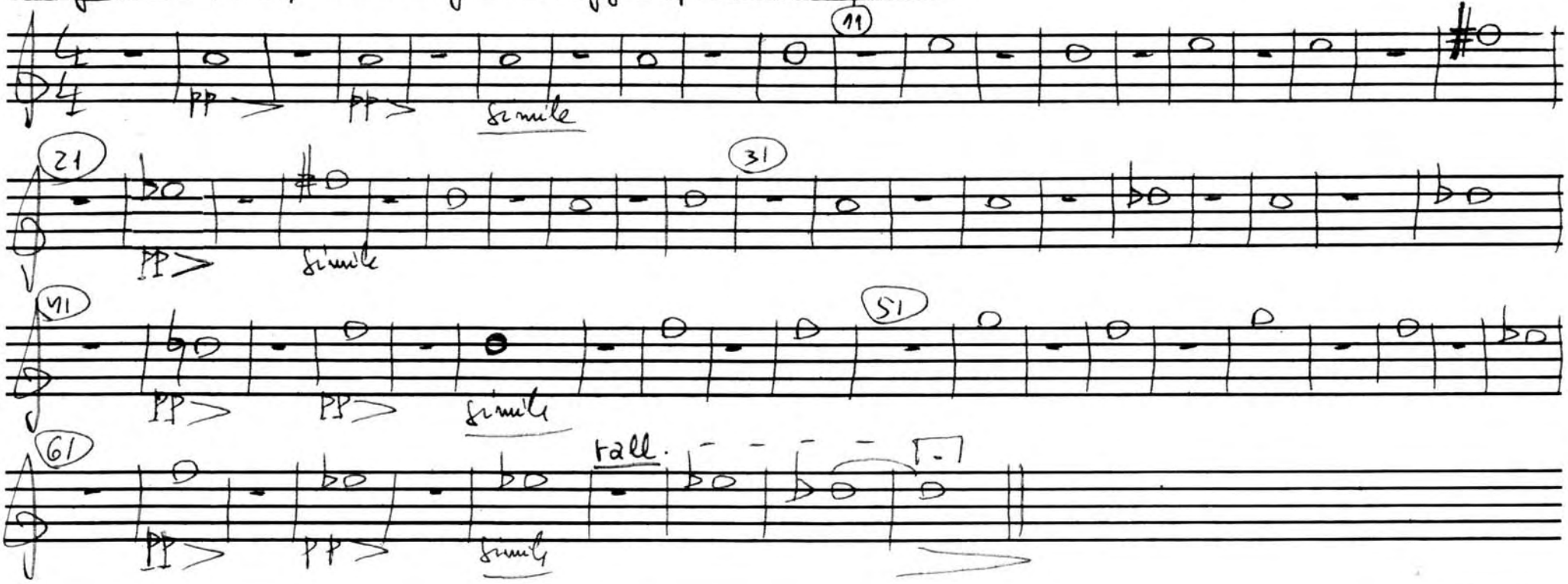
Largo (♩=40) - sempre PP tranquilo, leggiero, poco vibrato, liscio

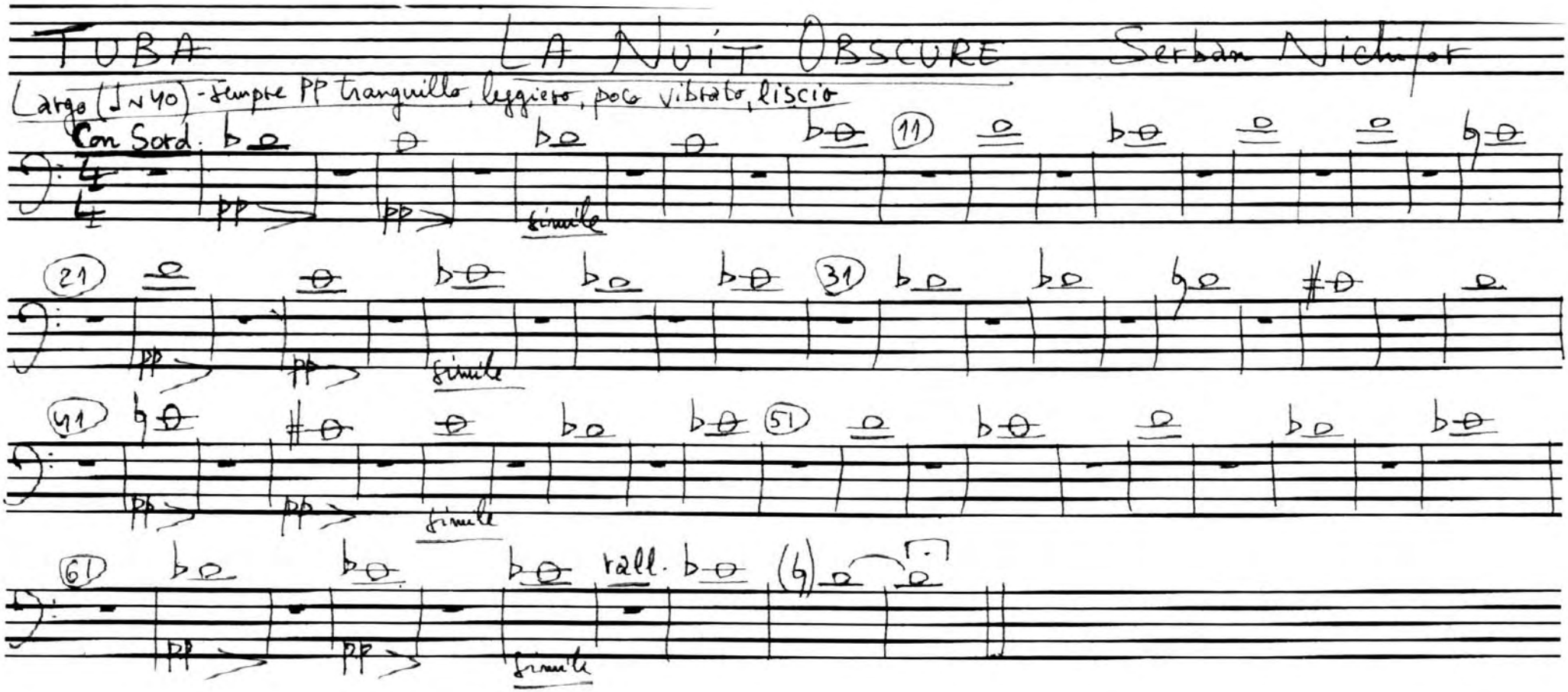

CLARINETTO 2 (in Si♭)
LA NUIT OBSCURE
Serban Nichifor
Largo (♩= 40) - sempre PP tranquillo, leggiero, poco vibrato, liscio
11
21
31
41
51
61
simile
rall.

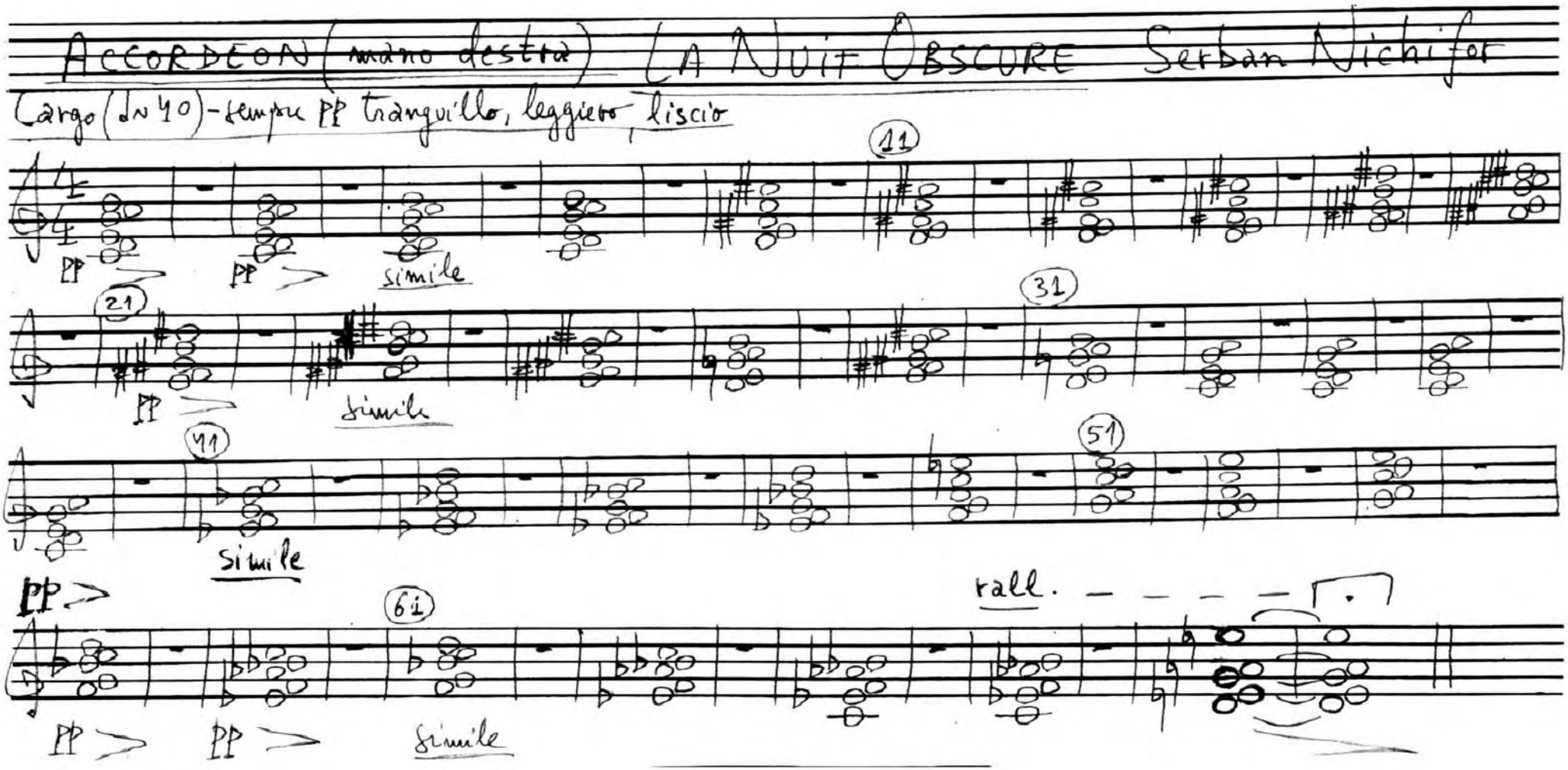

SAXOFONO ALTO 1 (in Mi♭)
LA NUIT OBSCURE
Serban Nichifor
Largo (♩= 40) - sempre PP tranquillo, leggiero, poco vibrato, liscio
PP
simile
rall.

SAXOFONO ALTO 2 (in Mi♭) LA NUIT OBSCURE Serban Nichifor

Largo (♩= 40) - tempo PP tranquillo, leggiero, poco vibrato, liscio




TUBA
LA NUIT OBSCURE
Serban Nichifor
Largo (♩= 40) - sempre PP tranquillo, leggiero, poco vibrato, liscio
Con Sord.
11
21
31
41
51
61
rall.
simile

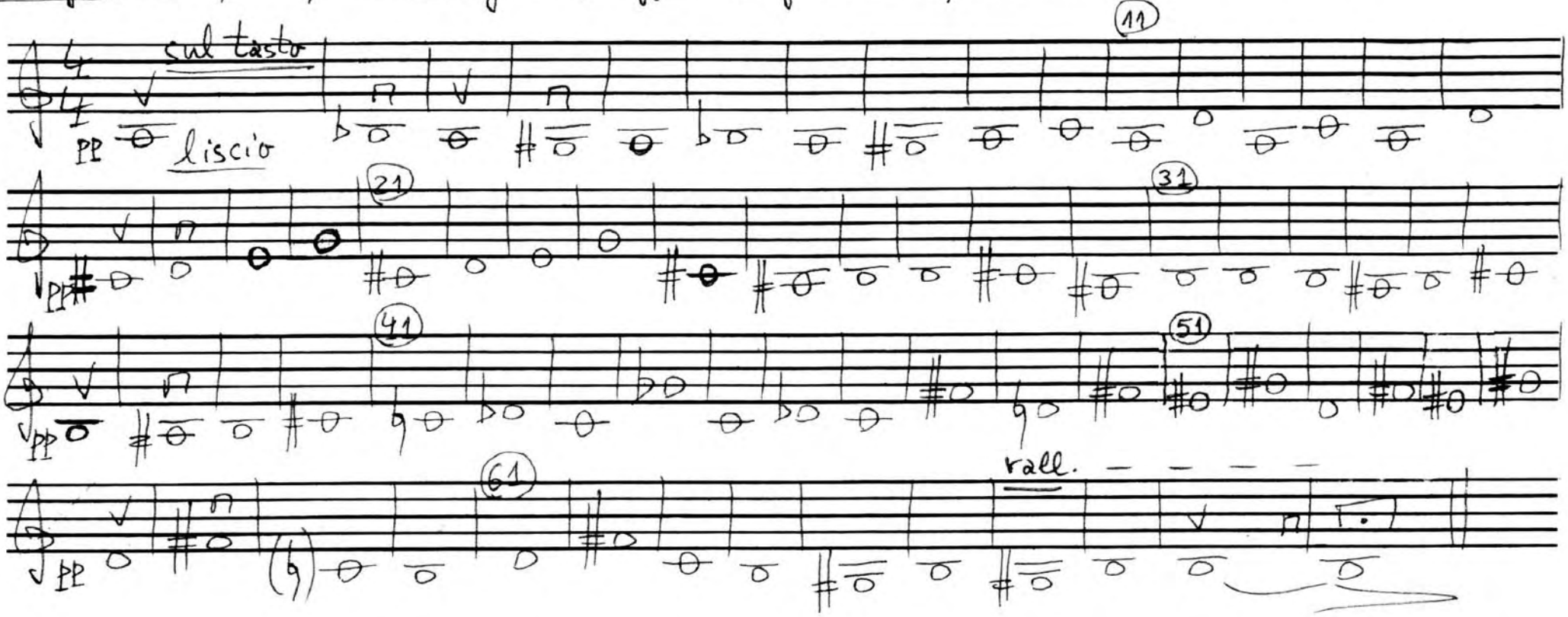

ACCORDEON (mano destra) LA NUIT OBSCURE Serban Nichifor
Largo (♩= 40) - sempre PP tranquillo, leggiero, liscio
11
PP
PP
simile
21
PP
simile
31
41
simile
51
PP
61
rall.
PP
PP
simile

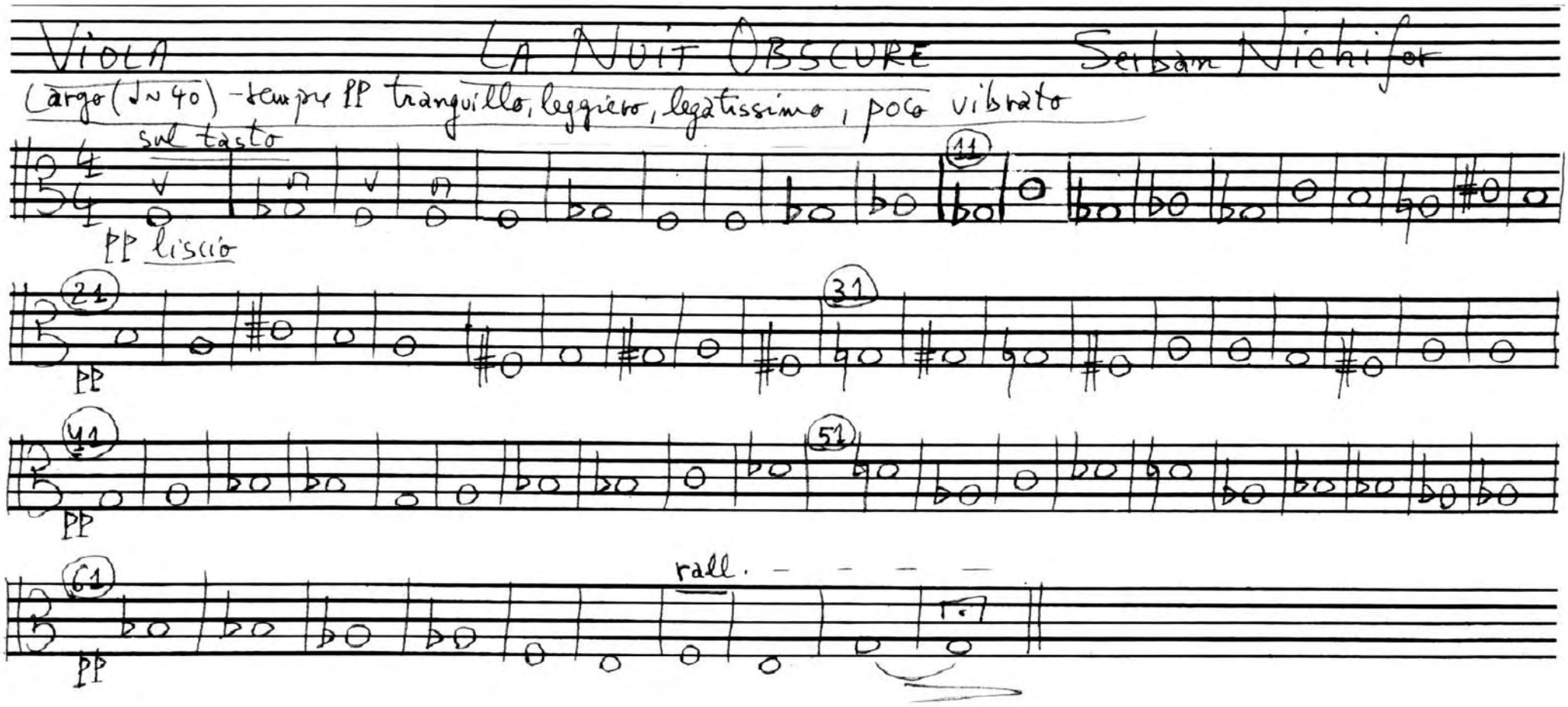
Violino

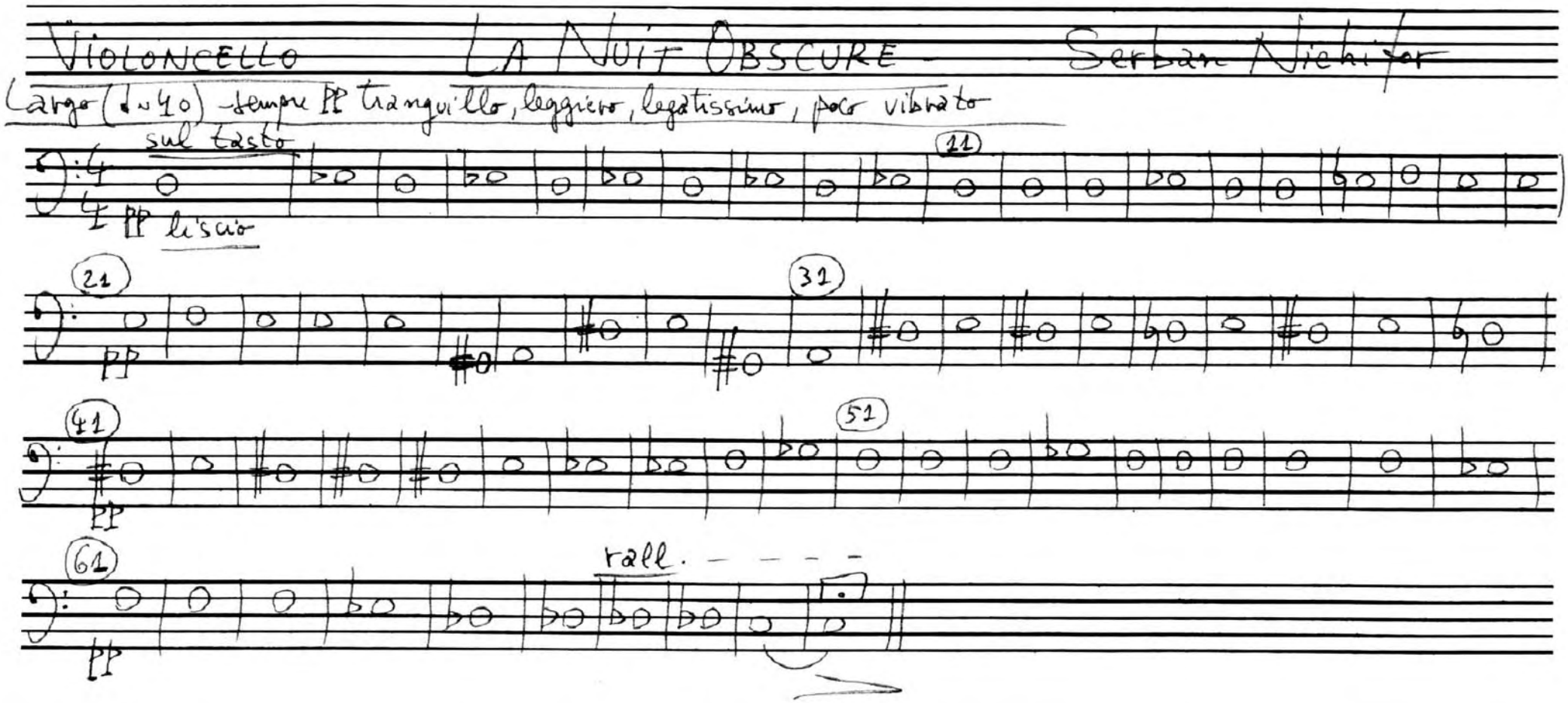
La Nuit Obscure

Serban Nichifor

Largo (♩= 40) - tempre PP tranquillo, leggiero, legatissimo, poco vibrato




VIOLA
LA NUIT OBSCURE
Serban Nichifor
Largo (♩≈40) - sempre PP tranquillo, leggiero, legatissimo, poco vibrato
sul tasto
PP liscio
11
21
PP
31
41
PP
51
61
PP
rall.


VIOLONCELLO
LA NUIT OBSCURE
Serban Nichifor
Largo (♩=40) - sempre PP tranquillo, leggiero, legatissimo, poco vibrato
sul tasto
PP liscio
11
21
PP
31
41
PP
51
61
PP
rall.

For MeloMania! Ensemble
c/o Susan Fancer
1101 North Marshfield Avenue
Chicago, IL. 60622
U.S.A.

Serban Nichifor
(SABAM)

OBSCURE NIGHT

for

Solo Percussion and Chamber Ensemble

(2 Alto-Saxophones, 'Cello and Piano)

Motto: "And I saw a beast rising out of the sea..."
(Revelation, Chap. 13, v. 1)

NB → The Solo Percussion Modulus is autonomous (parallel music)

→ [α] (start), [I], [II], [III], [IV], [Ω] (stop) =
= synchronization points Percussion/Ensemble

→ Possible emplacement: [A.S1 A.S2 Perc. Cello Piano] semi-darkness ← very lighted

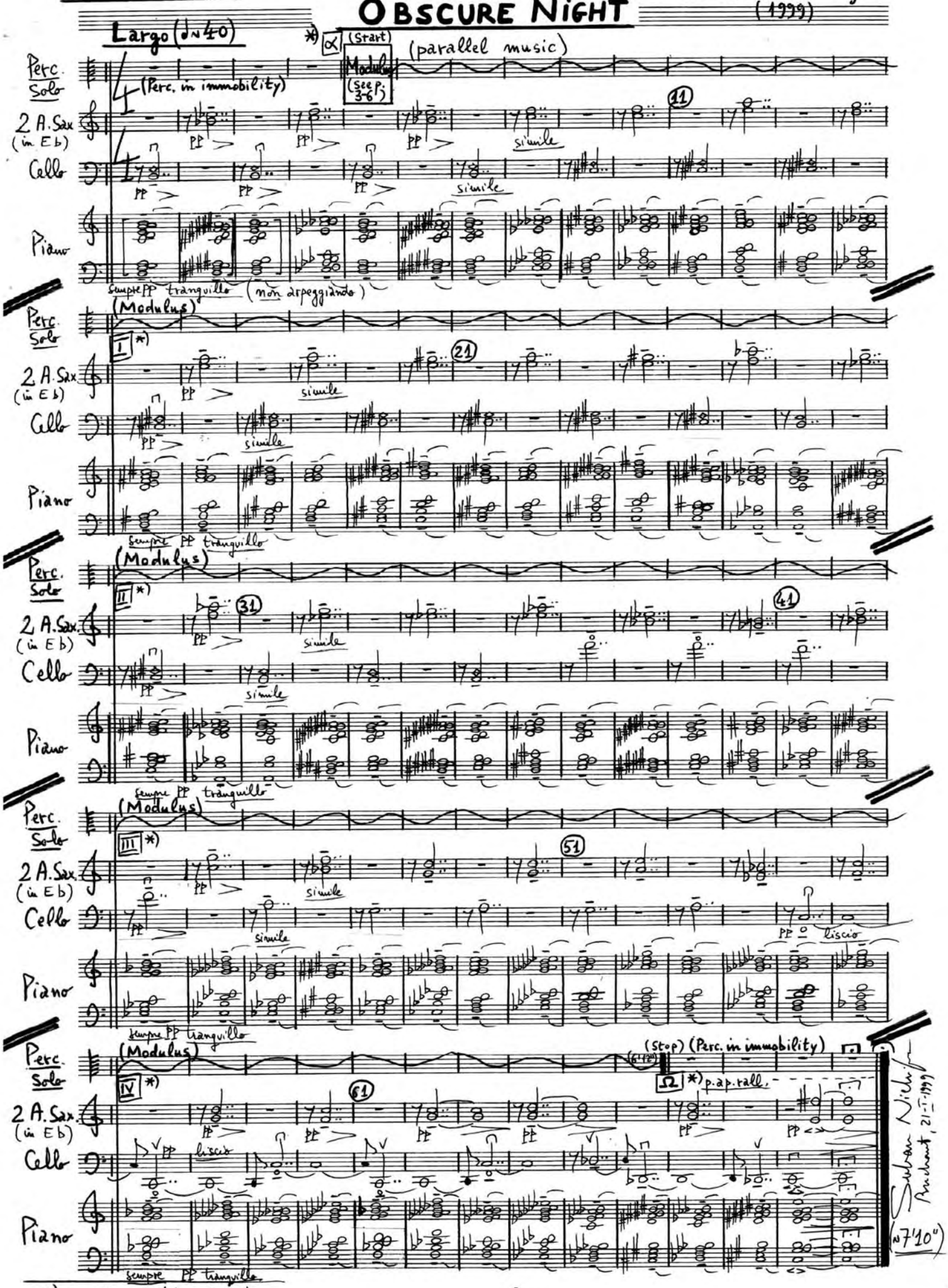
Composer Address:
Dr. Serban Nichifor
Str. Principatele Unite No. 2
Vila 1, Ap. 7
70. 512 Bucharest, ROMANIA
Tel. (+40-1) 336.13.99.

Duration: ~ 7'10"

For MeloMania! Ensemble

OBSCURE NIGHT

Serban Nichifor (1999)



*) synchronization points

Percussione Solo

MODULO autonomo

(~6'12")

= bacchette dure

= bacchette morbide

= spazzole

LEGNO
- 1 Pietra (ossia 1 T.Bl.)
- 2 Temple Blocks
- 2 Wood Blocks

PELLE
- 2 Bongos
- 2 Tom-toms
- Gran cassa (ossia Timpano)

METALLO
- Triangolo
- 3 Piatti
- Tam-tam

+Vox (ad lib)

α (START)

Allegro giusto (d~120)

Vox (ad lib) *) Legno Pelle Metallo

2 HÂ!Y ff sffz G.P. G.P. d'al niente molto sffz d'al niente molto sffz

P. d'al niente molto sffz f furioso, poco a poco crescendo

P. (sempre crescendo) molto sffz d'al niente poco a poco cresc.

P. (sempre crescendo)

P. molto sffz f furioso, poco a poco crescendo

P. (sempre crescendo) ff giocoso

P. molto sffz

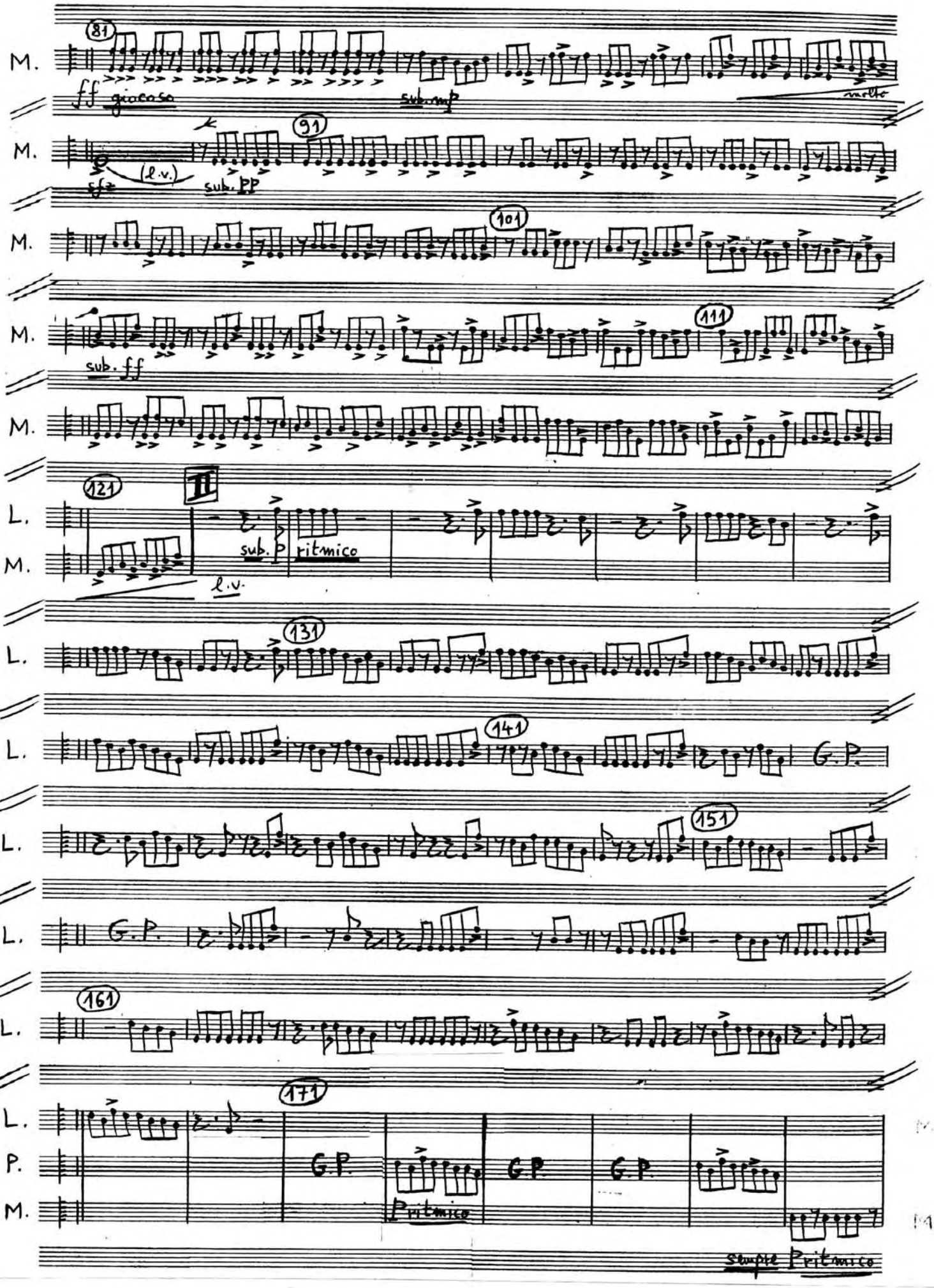
P. d'al niente poco molto f sub. ppp molto ff sub. pp poss.

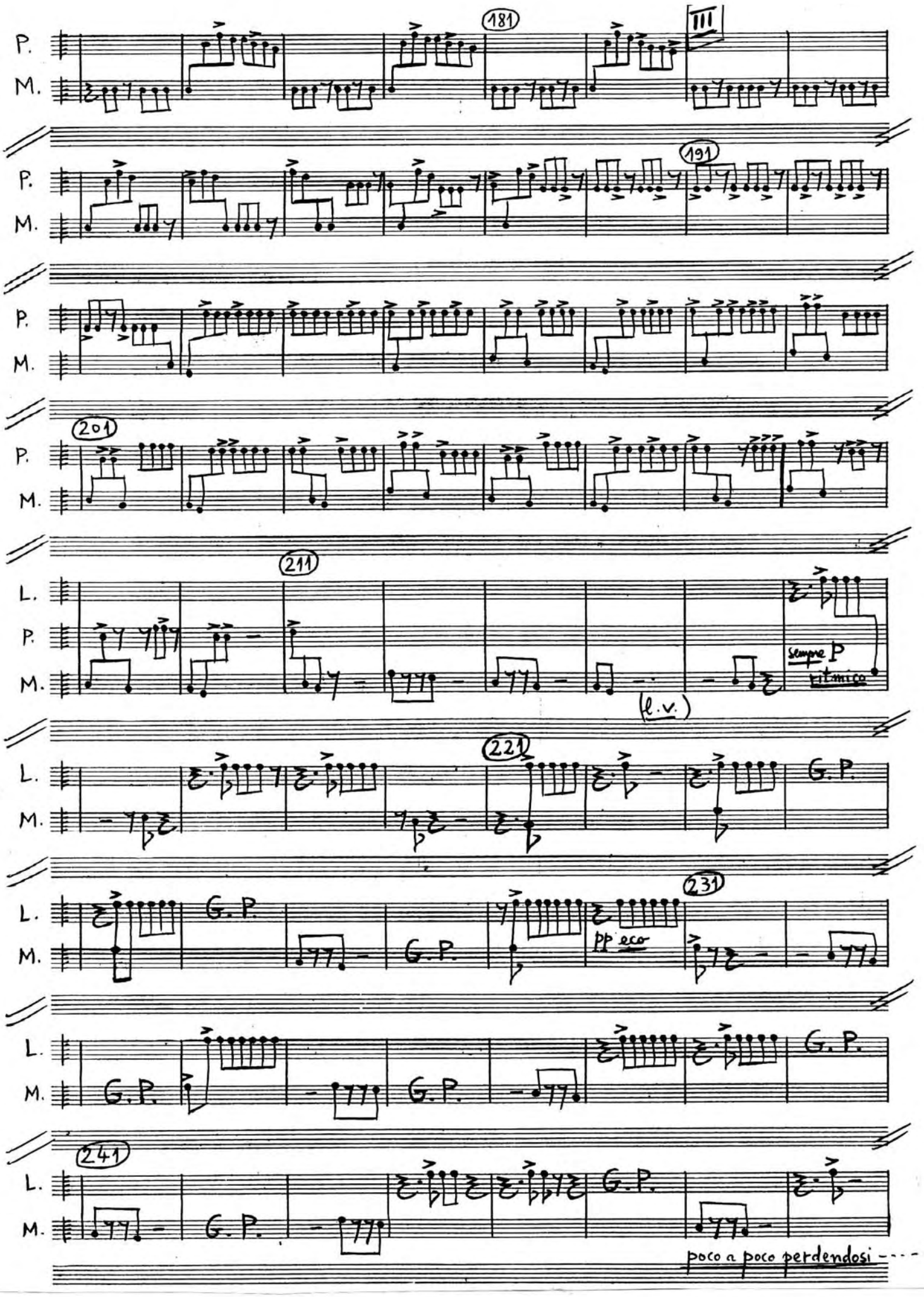
I

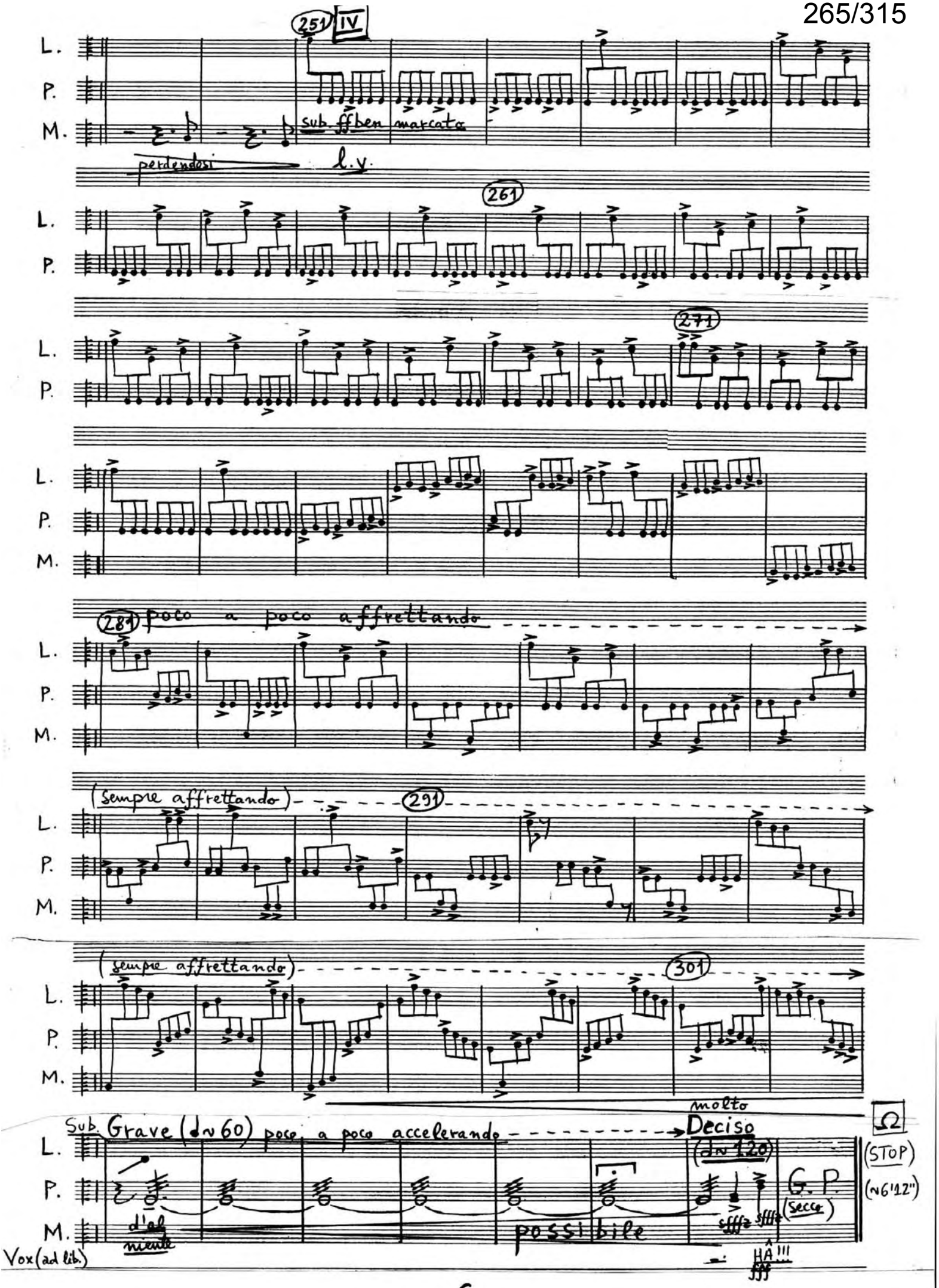
M. sub. pp ritmico poco

M. sub. pp poco a poco crescendo molto

*) Les interventions vocales sont facultatives.


81
M.
ff giocoso
sub. mp
molto
91
M.
sfz
(l.v.)
sub. pp
101
M.
111
M.
sub. ff
121
II
L.
M.
sub. p
ritmico
l.v.
131
L.
141
L.
G.P.
151
L.
G.P.
161
L.
171
L.
P.
M.
G.P.
Ritmico
G.P.
G.P.
simile Ritmico


181
III
P.
M.
191
201
L.
211
sempre P
ritmico
(l.v.)
221
G.P.
231
pp eco
241
poco a poco perdendosi - - -

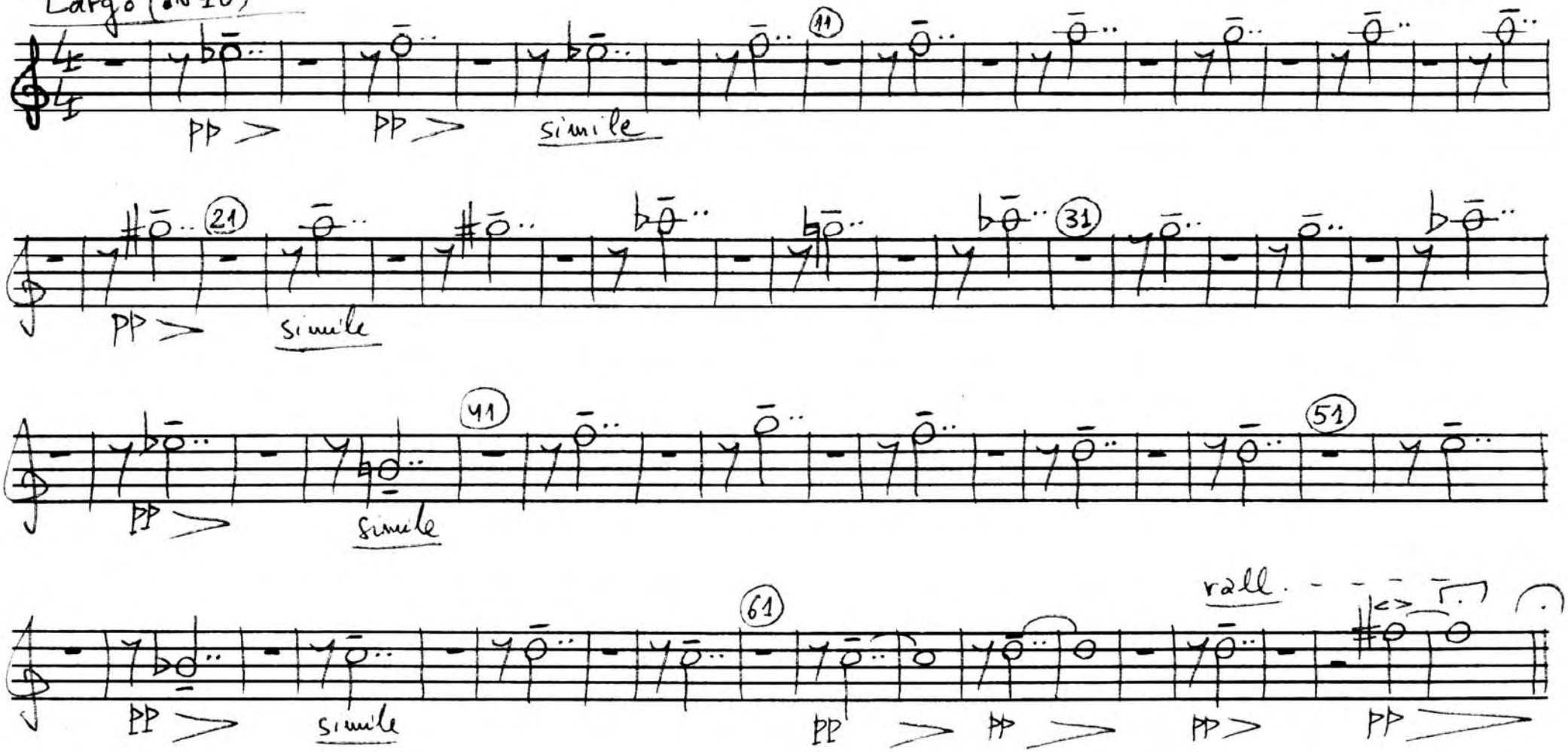

251
IV
L.
P.
M.
sub. ff ben marcato
perdendosi
l.v.
261
271
281
poco a poco affrettando
(sempre affrettando)
291
(sempre affrettando)
301
Sub. Grave (♩~60) poco a poco accelerando
molto
Deciso
(♩~120)
Ω
(STOP)
(~6'12")
G. P.
(secco)
d'el niente
possibile
sfffz
HÂ!!!
fff
Vox (ad lib.)

Alto Sax (in Eb) 1

Obscure Night

Serban Nichifor

Largo (♩=40)

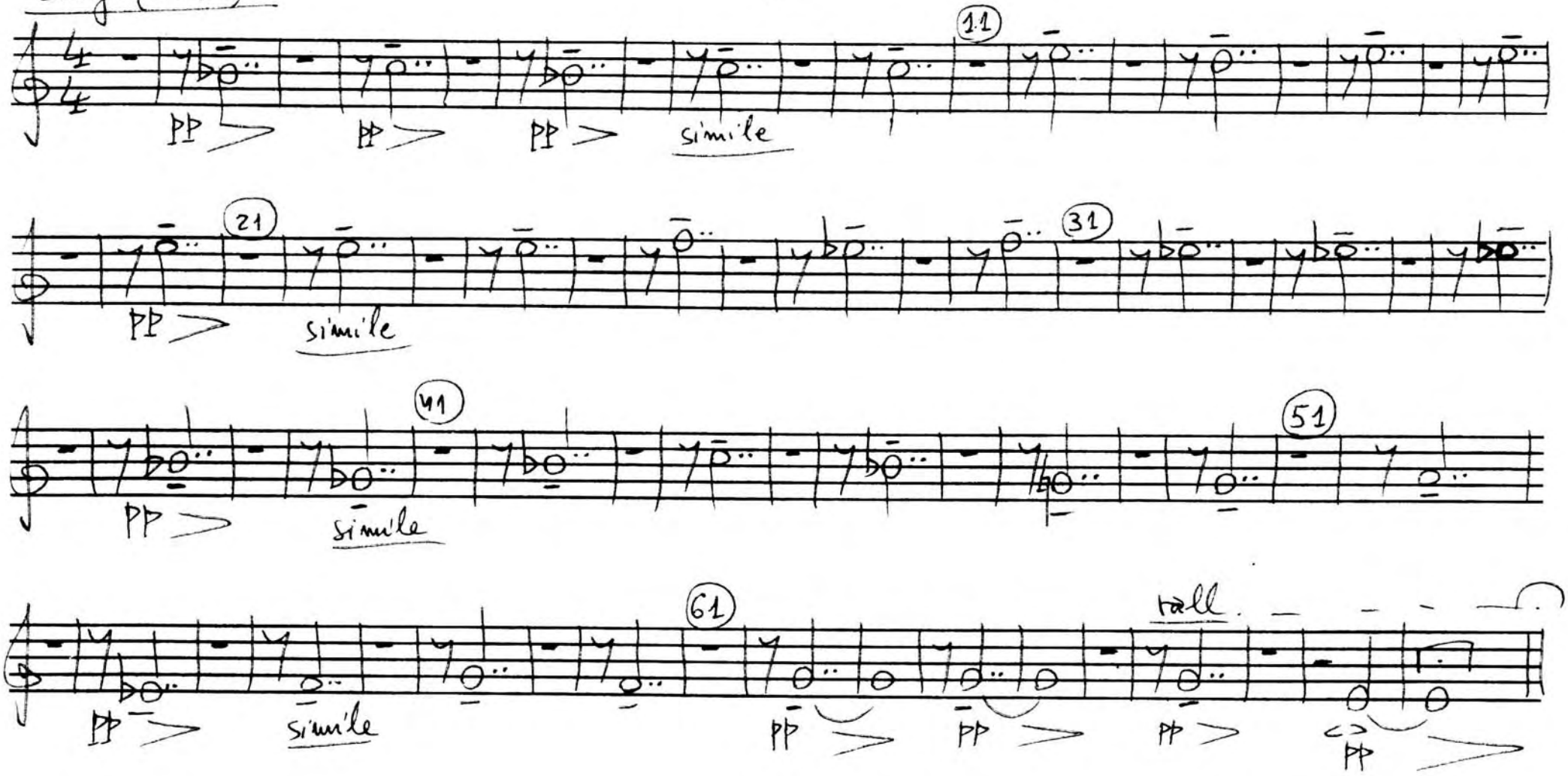


Alto Sax (in Eb) 2

Obscure Night

Serban Nichifor

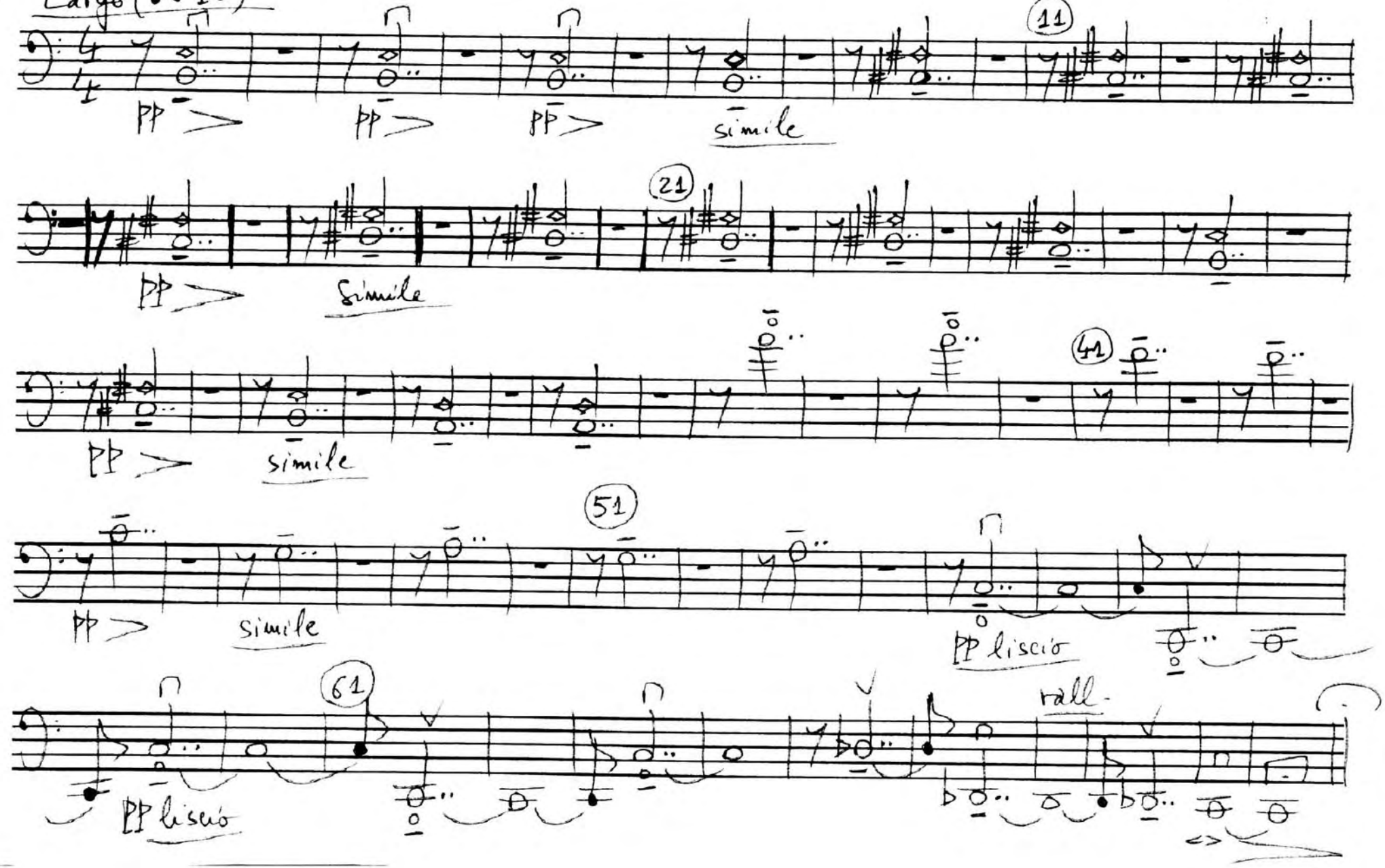
Largo (♩= 40)



Cello

OBSCURE NIGHT

Serban Nichifor

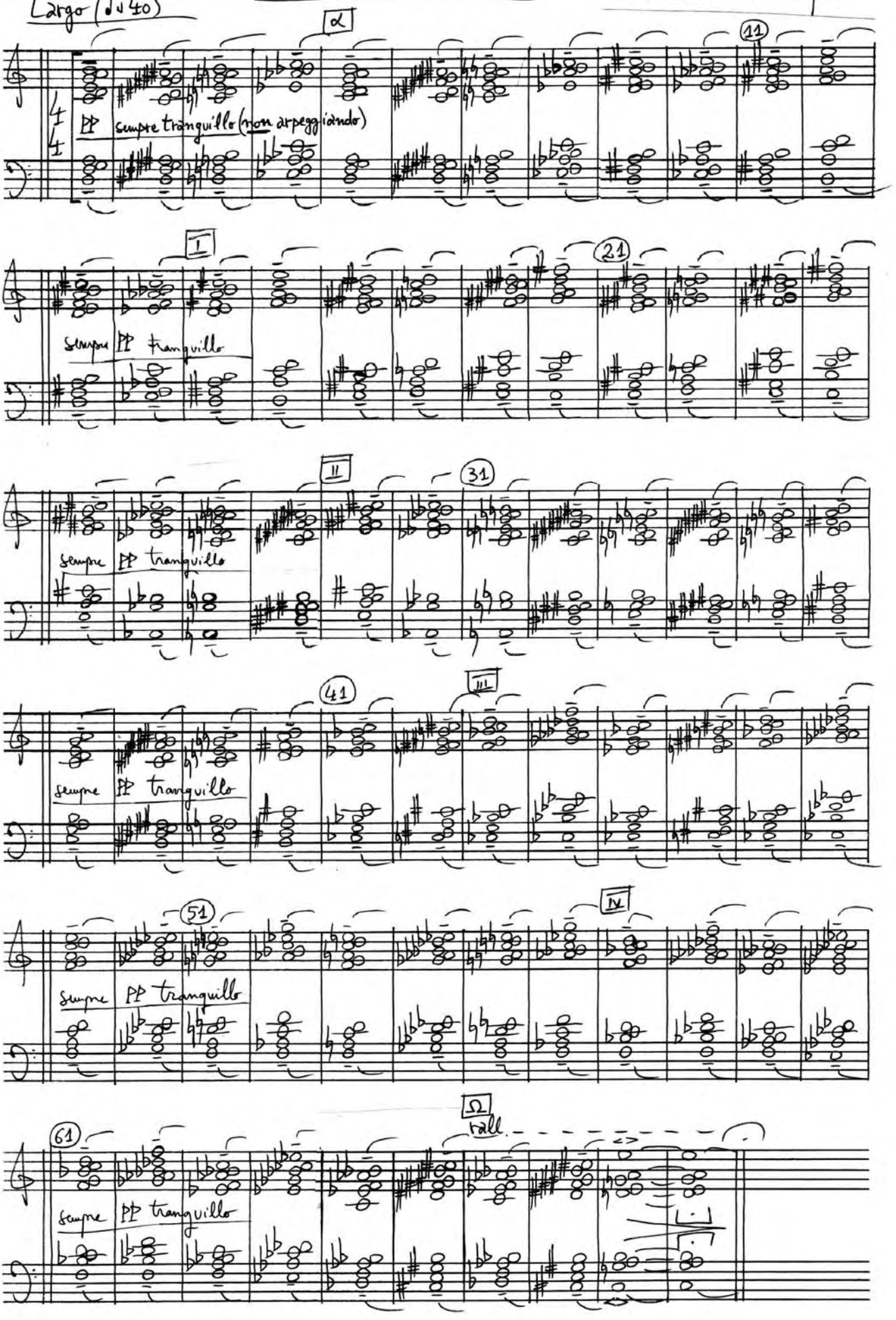


Piano

OBSCURE NIGHT

Serban Nichifor

Largo (♩=40)



Kategorie II

Serban NICHIFOR
(1999)

"SEHT, DA IST EUER GOTT"

für

Soprano, Celesta, Percussione, 2 Violoncelli und Contrabbasso
(1 Spieler)

Motto:
"Er selbst wird kommen und euch erretten."
(Jesaja 35, 4)

Dauer: ca 13'

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70.512 Bukarest, Rumänien
Tel. (+40-1)336.1399
(+40-1)772.3029

ESECUTORI

- Soprano
- Celesta
- Percussione: (1 Spieler)
  - Piatto grande (ossia Tam-tam)
  - Glockenspiel
- 2 Violoncelli
- Contrabbasso

TEXT

Freuen sollen sich Wüsten und Dürrland, die Steppe jubeln und blühen !

Sie soll prächtig blühen wie eine Lilie, jubeln soll sie, jubeln und jauchzen, die Herrlichkeit des Libanon wird ihr geschenkt, die Pracht des Karmel und der Ebene Scharon.

Man wird die Herrlichkeit des Herrn sehen, die Pracht unseres Gottes.

Die erschlafften Hände macht wieder stark und festigt die wankenden Kniee !

Sagt den verzagten: "Habt Mut, fürchtet euch nicht !"

Seht, da ist euer Gott. Es kommt die Rache Gottes und seine Vergeltung. Er selbst wird kommen und euch erretten.

Jesaja 35, 1-4

„SEHT, DA IST EUER GOTT

– Lobgesang nach Jesaja 35, 1-4 –

Serban Nichifor

Dauer: ca 13' (für Soprano, Celesta, Percussione, 2 Violoncelli und Contrabbasso)

Motto:
"Er selbst wird kommen und euch erretten."
(Jesaja 35,4)

Estatico, sempre lontano (ca 48)

Soprano

Celesta

Percussione

Violoncelli 1 2

Contrabbasso

(8va)

PP sempre in rilievo e ritmico

Ped. * Ped. * Ped. *

Piatto grande (ossia Tam-tam) [bacchette di Timpani]

quasi Vento

d'al niente

poco a poco PP > PPP < poco PP > PPP < PP

sempre dolcissimo

b dolce, quasi recitando

S. Freu-en sol-len sich Wüsten und Dürrland, die Steppe, die Step-pe ju — beln und blü-

Cel. Ped. * Ped. * Ped. * Ped. * simile (sempre arpeggiando)

Perc. (Ptto) PPP poco PP

Vlc. 1 2 PP 12 sempre leggiero e ritmico

Cb. PP sempre leggiero e ritmico

(Pizz.) PP sempre dolce, vibrato e ritmico

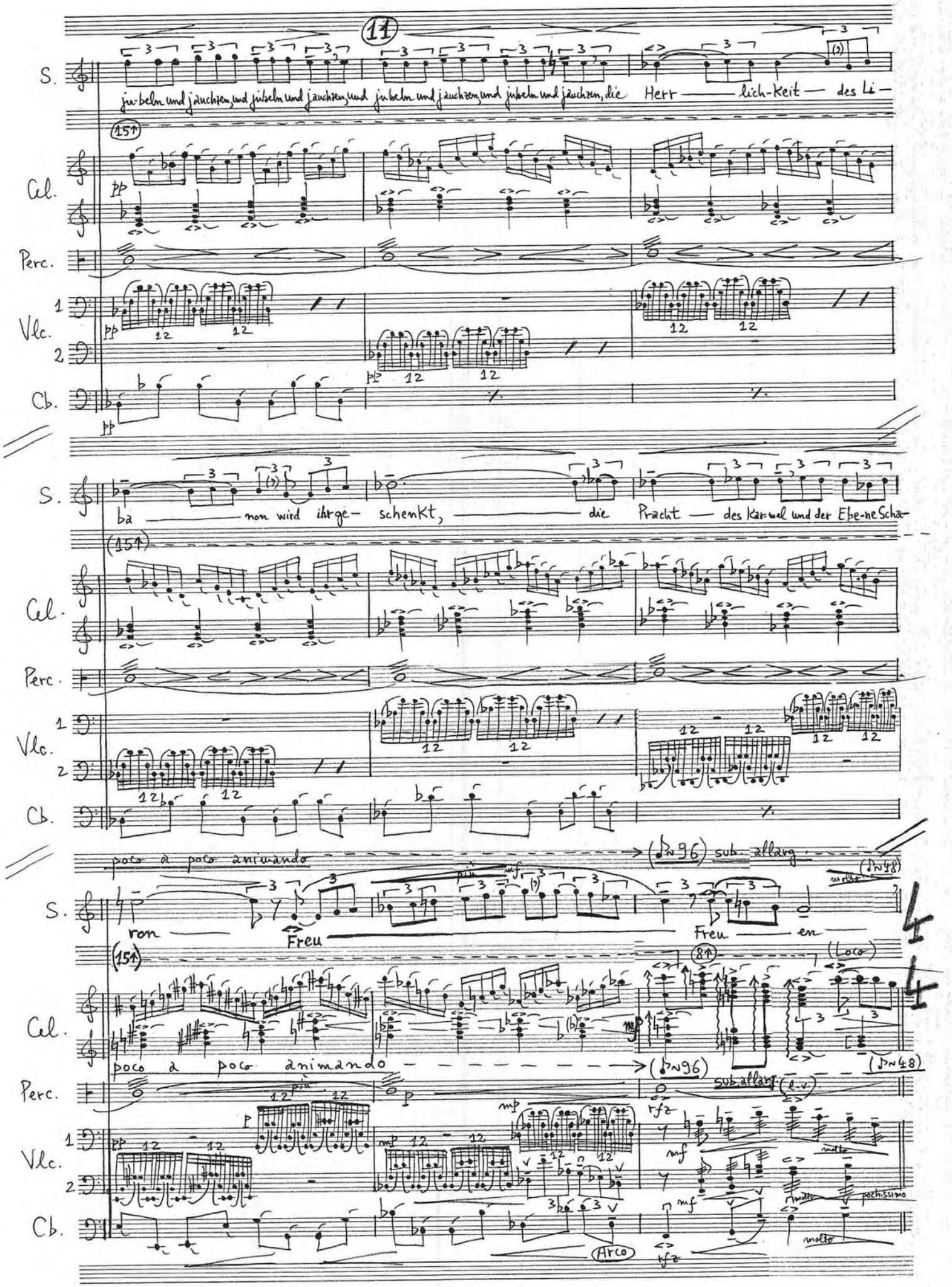
S. hen! Sie soll prächtig blühen wie eine Li – lie, wie ei-ne Li-lie, ju-beln soll sie,

Cel.

Perc. (Ptto)

Vlc. 1 2 PP

Cb. PP


11
S.
ju-beln und jauchzen, und jubeln und jauchzen, und jubeln und jauchzen, und jubeln und jauchzen, die Herr — lich-keit — des Li-
Cel.
Perc.
Vlc.
Cb.
ba — non wird ihr ge- schenkt, — die Pracht — des Kar-mel und der Ebe-ne Scha-
poco a poco animando
sub. allarg.
ron — Freu — Freu — en
(Loco)
poco a poco animando
sub. allarg.
Arco
molto
pochissimo

Fluido, scorrevole (♩=46)

21

S.

in rilievo

Cel.

mp

simile (non arpeggiando)

Perc. (Pno)

(l.v.)

Muta in Glockenspiel

mp dolce

Vlc.

pp

pochissimo

pp

pochissimo

Cb.

pp poco marcato

S.

mp cantabile poco

A

A

A

Cel.

Perc. (Glock.)

più p

pp

p

Vlc.

Cb.

S.

(A —)

A

A

Cel.

Perc. (Glock.)

Vlc. 1

Vlc. 2

Cb.

Pizz.

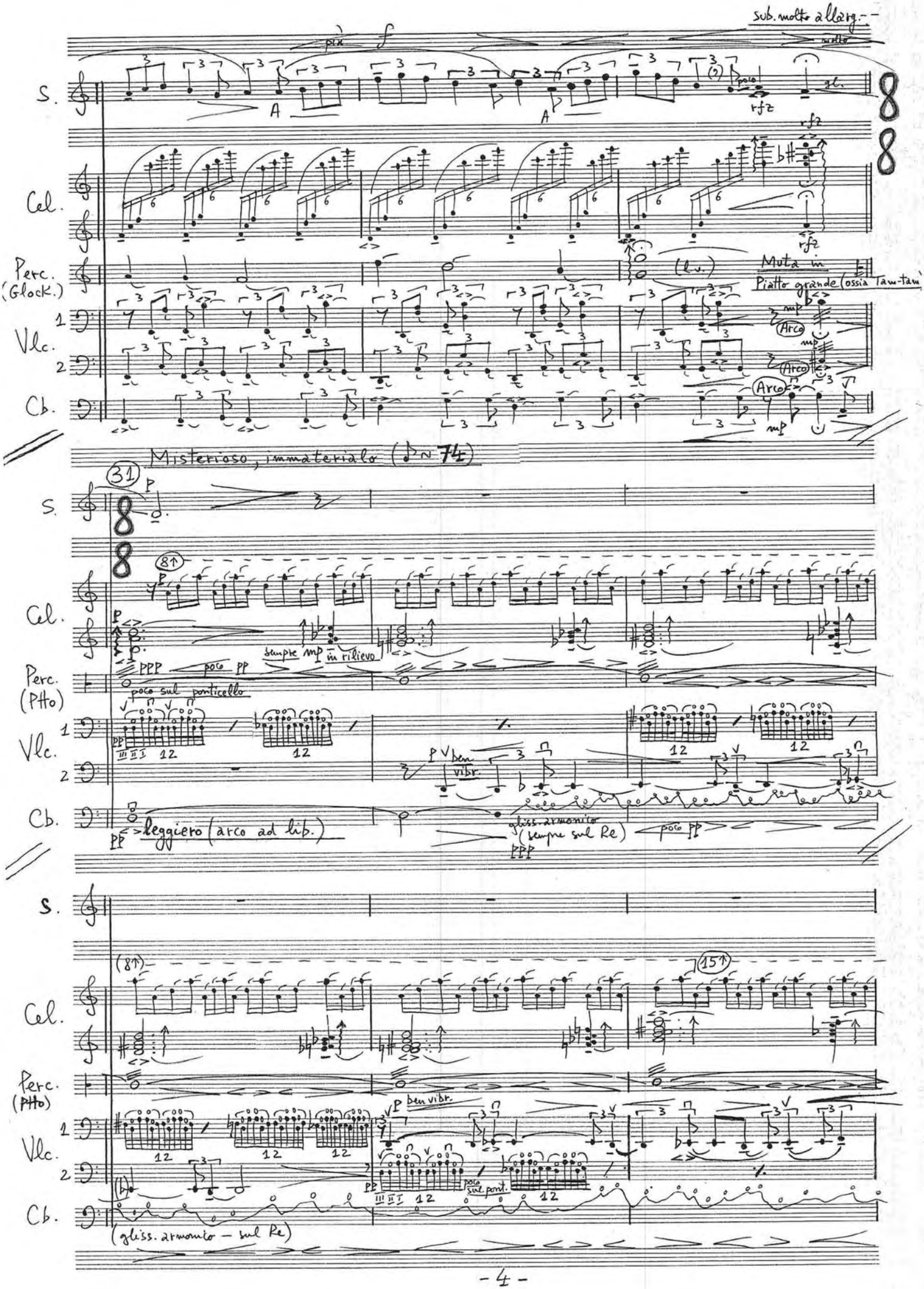
vibr.

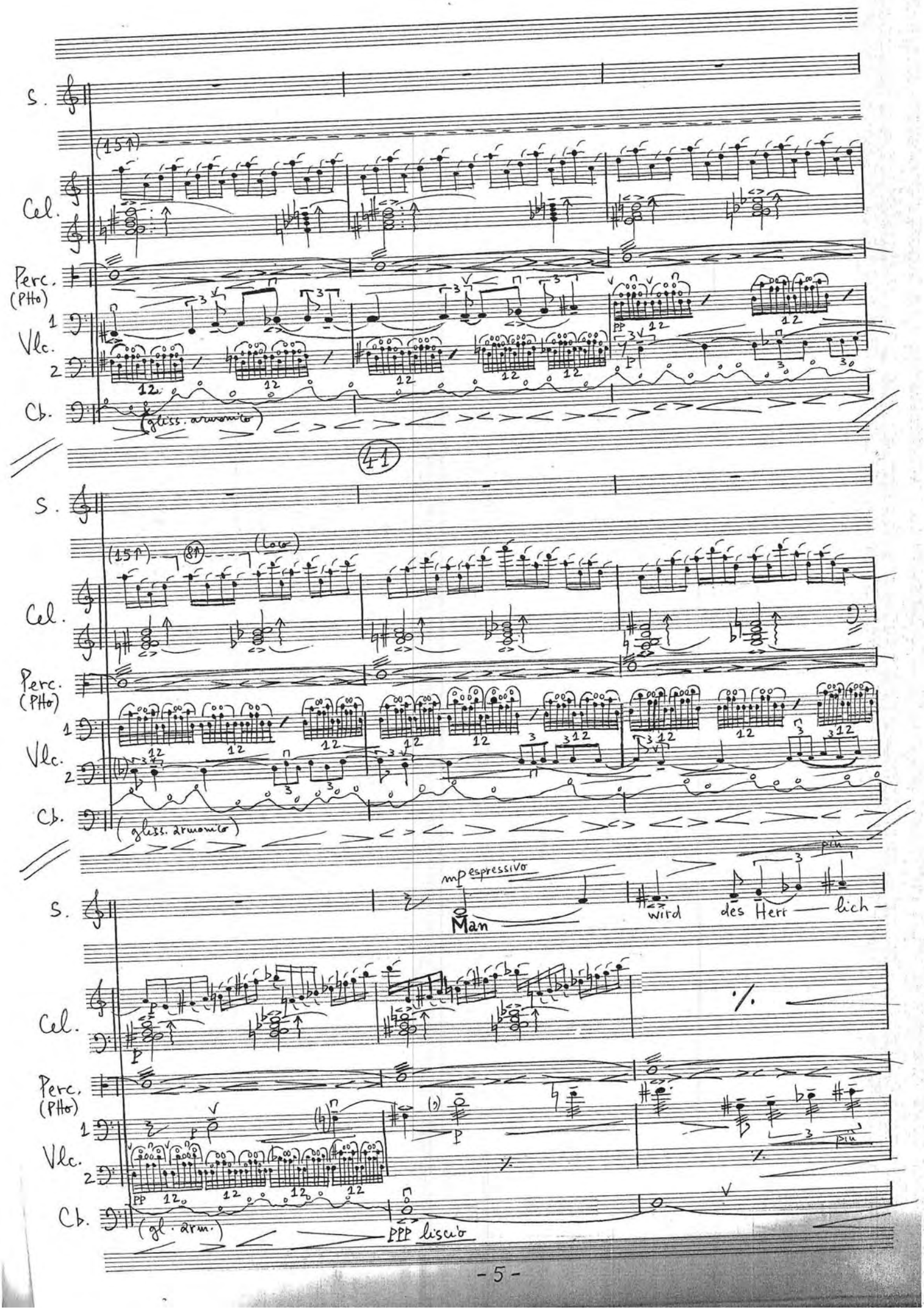
p

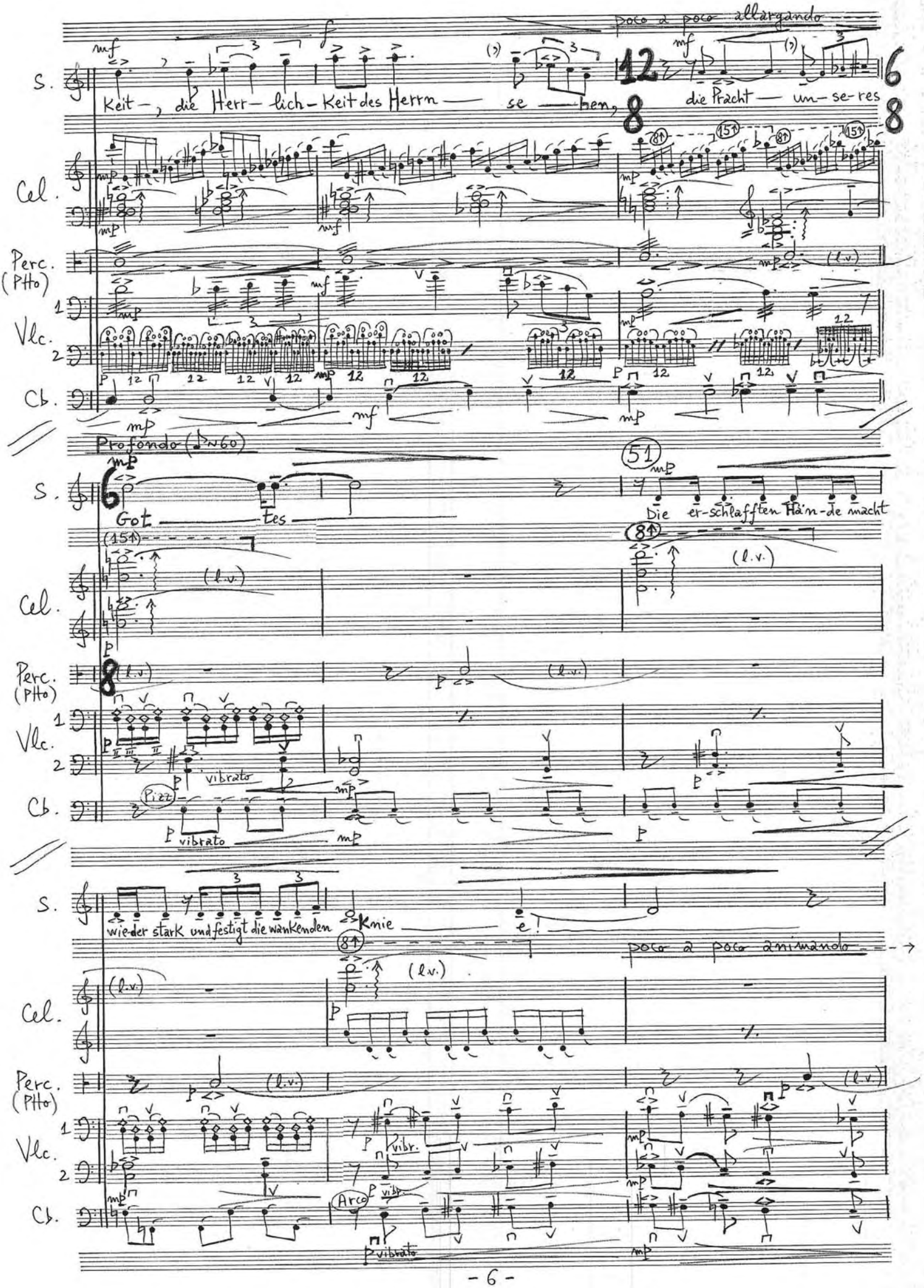
vibr.

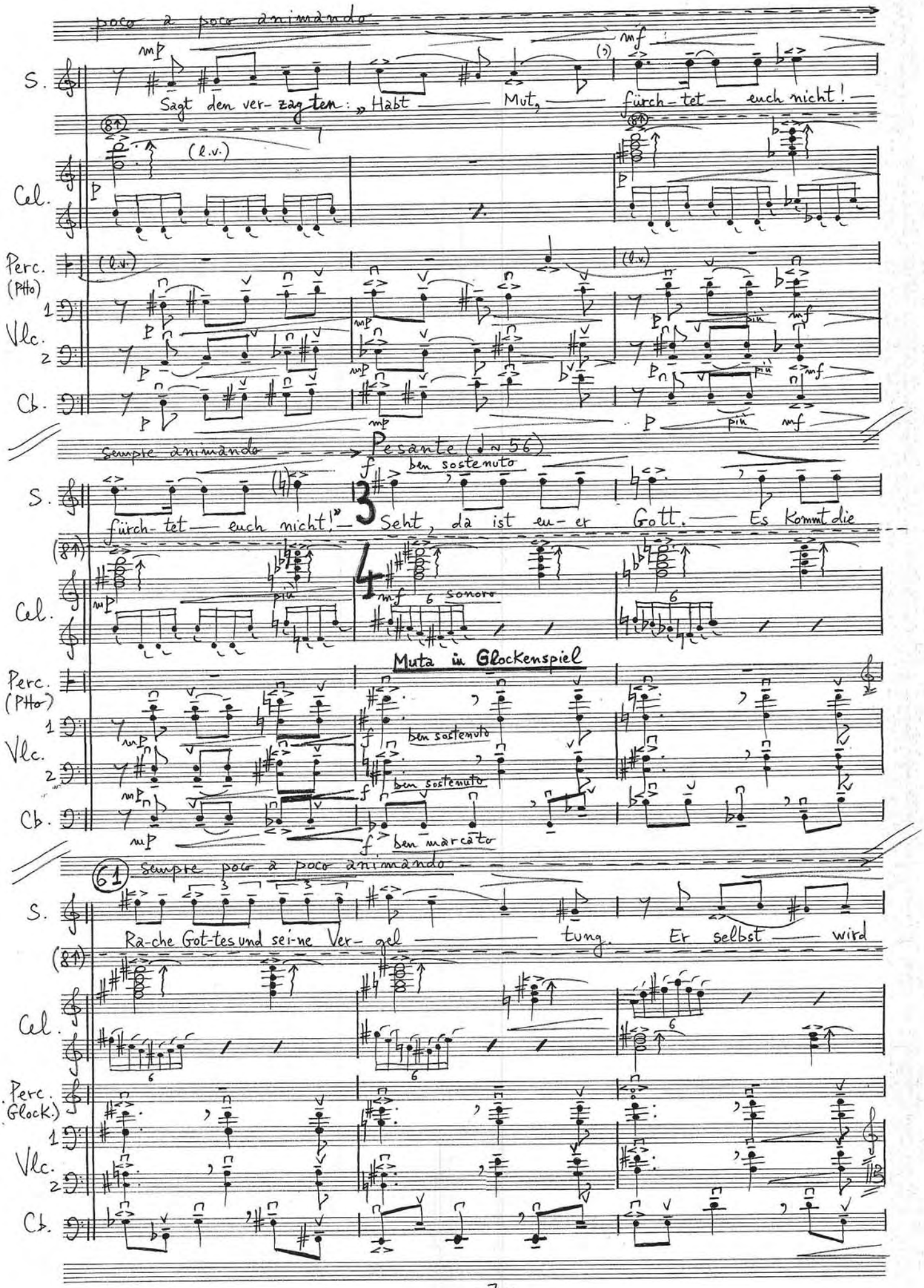
Pizz.

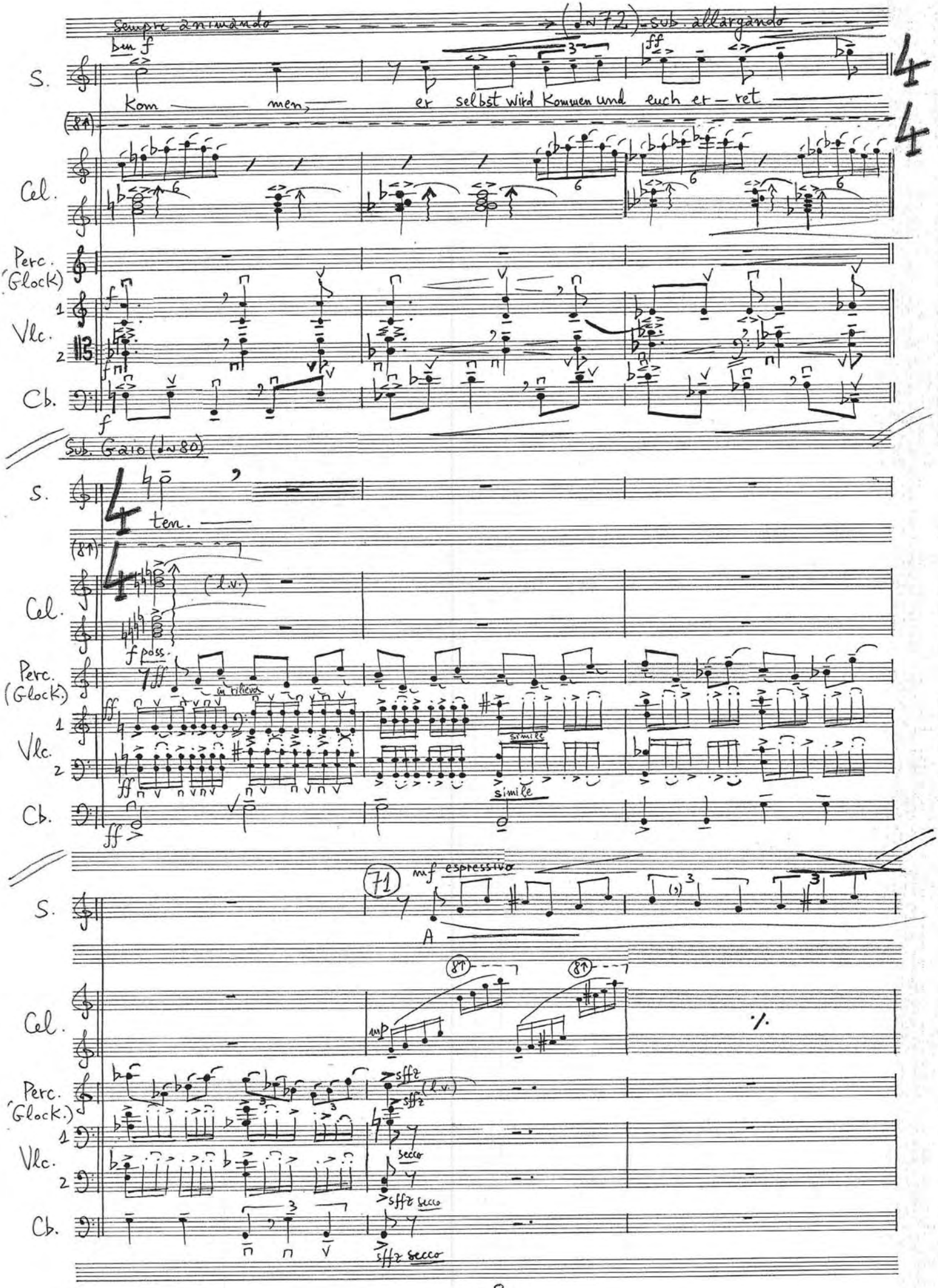
p

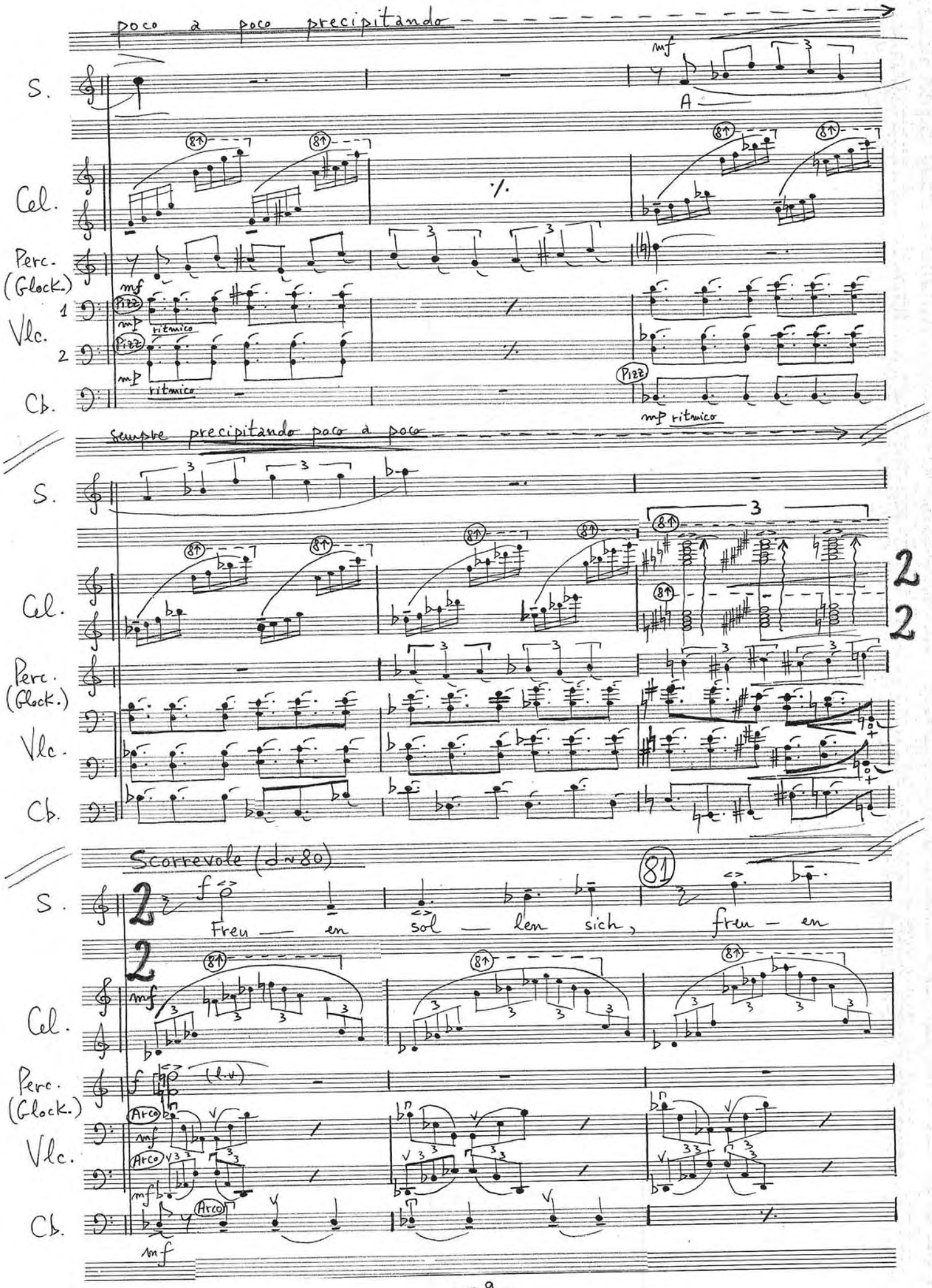

sub. molto allarg.
più f
molto
S.
A
A
poco
rfz
gl.
Cel.
rfz
Perc. (Glock.)
(l.v.)
Muta in Piatto grande (ossia Tam-tam)
Vlc.
Arco
Cb.
Misterioso, immaterialo (♪ ~ 74)
31
8↑
sempre mp in rilievo
Perc. (Ptto)
poco sul ponticello
ben vibr.
leggiero (arco ad lib.)
gliss. armonico (sempre sul Re)
poco pp
15↑
poco sul pont.
(gliss. armonico – sul Re)

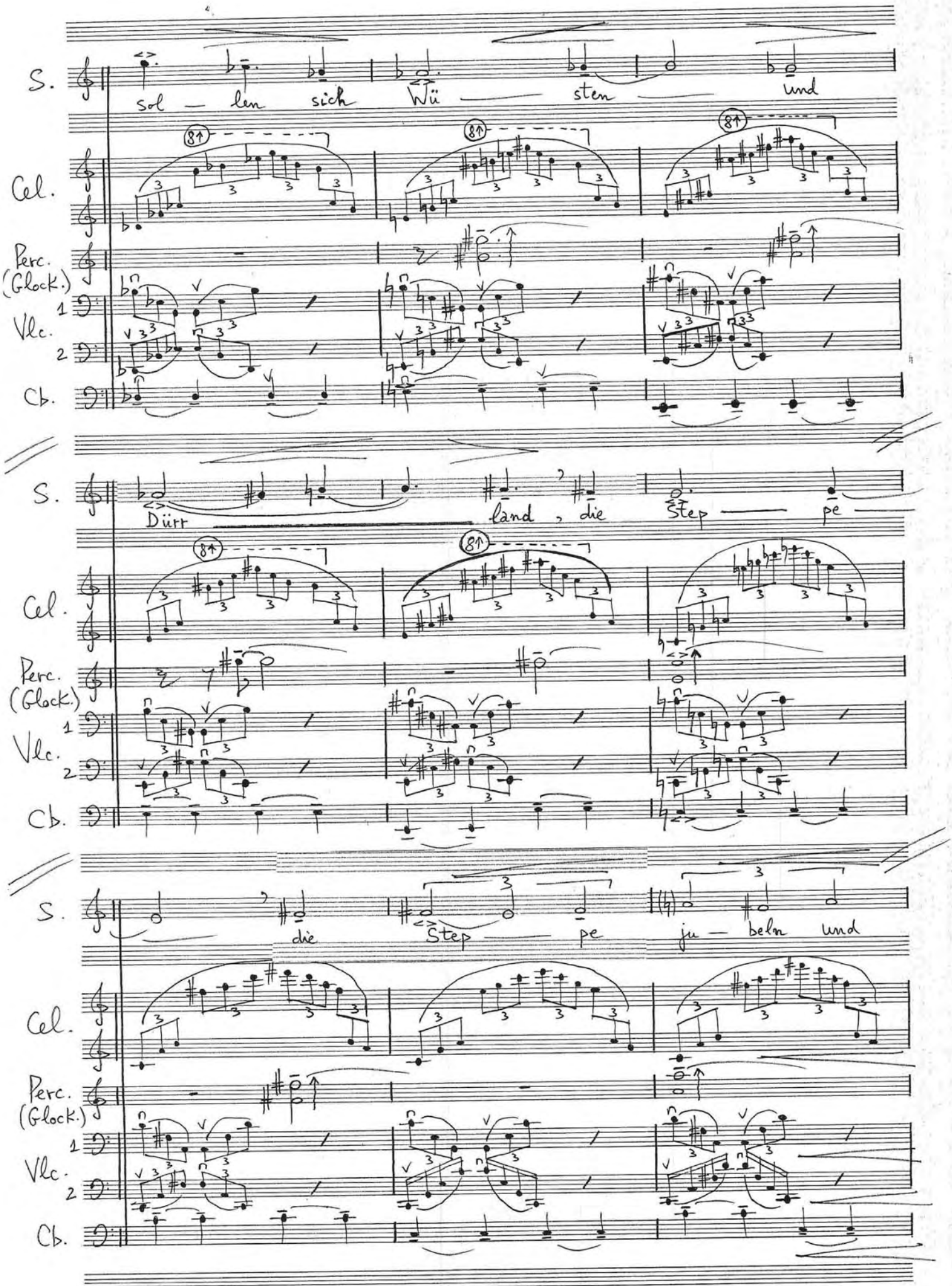

S.
Cel.
Perc. (Pto)
Vlc.
Cb.
(gliss. armonico)
41
(Loco)
mp espressivo
Man
wird
des Herr — lich —
più
(gl. arm.)
ppp liscio

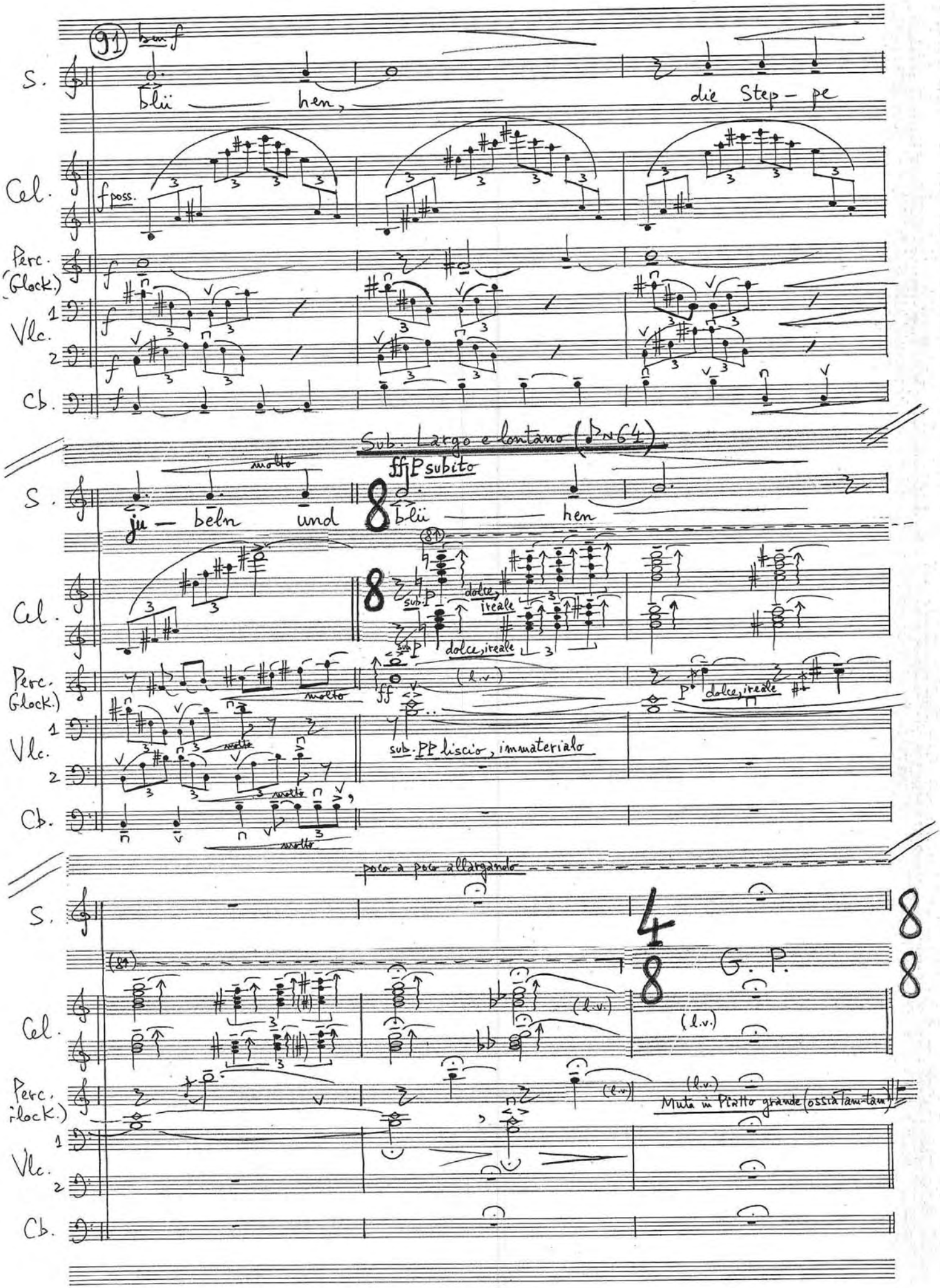

poco a poco allargando
S.
Keit-, die Herr-lich-Keit des Herrn — se — hen,
die Pracht — un-se-res
Cel.
Perc. (Pto)
Vlc.
Cb.
Profondo (♪~60)
Got — tes
Die er-schlafften Hän-de macht
(l.v.)
vibrato
Pizz
wie-der stark und festigt die wankenden Knie — e!
poco a poco animando
vibr.
Arco


poco a poco animando
S.
Sagt den ver- zag ten: „Habt Mut, fürch- tet euch nicht!
Cel.
(l.v.)
Perc. (Pfto)
Vlc.
Cb.
sempre animando
Pesante (♩≈56)
ben sostenuto
fürch- tet euch nicht!" Seht, da ist eu- er Gott. Es kommt die
sonoro
Muta in Glockenspiel
ben marcato
Ra- che Got- tes und sei- ne Ver- gel tung. Er selbst wird
Perc. (Glock.)


Sempre animando
(♩~72) sub. allargando
ben f
S.
Kom men, er selbst wird Kommen und euch er – ret
(8↑)
Cel.
Perc. (Glock)
Vlc.
Cb.
Sub. Gaio (♩~80)
ten.
(l.v.)
f poss.
in rilievo
simile
71
mf espressivo
A
mp
sffz
secco
sffz secco


poco a poco precipitando
S.
Cel.
Perc. (Glock.)
Vlc. 1
Vlc. 2
Cb.
mf
A
Pizz
mp ritmico
sempre precipitando poco a poco
Scorrevole (♩≈80)
81
f
Freu — en sol — len sich, freu — en
(l.v.)
Arco
mf


S.
sol — len sich Wü — sten und
Cel.
Perc. (Glock.)
Vlc. 1
Vlc. 2
Cb.
8va
S.
Dürr land, die Step — pe
Cel.
Perc. (Glock.)
Vlc. 1
Vlc. 2
Cb.
8va
S.
die Step — pe ju — beln und
Cel.
Perc. (Glock.)
Vlc. 1
Vlc. 2
Cb.
8va


91
ben f
S.
blü hen, die Step - pe
Cel.
f poss.
Perc. (Glock.)
Vlc. 1
2
Cb.
Sub. Largo e lontano (♪ N 64)
molto
ff P subito
ju - beln und blü hen
sub. P
dolce, ireale
(l.v.)
sub. PP liscio, immaterialo
poco a poco allargando
G. P.
Muta in Piatto grande (ossia Tam-tam)

[<<Panharmonios Kosmou Sintaxis>>]

Estatico, misterioso (♪ 58) — sempre immaterialo

(101) P dolce, molto espressivo

S. Seht, — da ist eu — er Gott, — da ist eu — er

Cel. sempre poco marcato

Perc. (PHo) lontano — poco (quasi vento)

Vlc. 1 gliss. armonico — poco sul ponticello (sempre sul Sol) — poco

Vlc. 2 dolce e ritmico, poco sul ponticello — gliss. armonico (sempre sul La)

Cb. (Pizz.) ppp dolce, poco marcato

S. Gott, — da ist eu — er Gott, — da ist eu — er Gott, — da ist eu — er

Cel.

Perc. (PHo)

Vlc. 1 (Pizz.) simile

Cb. gliss. armonico (sempre sul Mi) (Arco)

S. Gott, — eu-er Gott, — eu — er Gott.

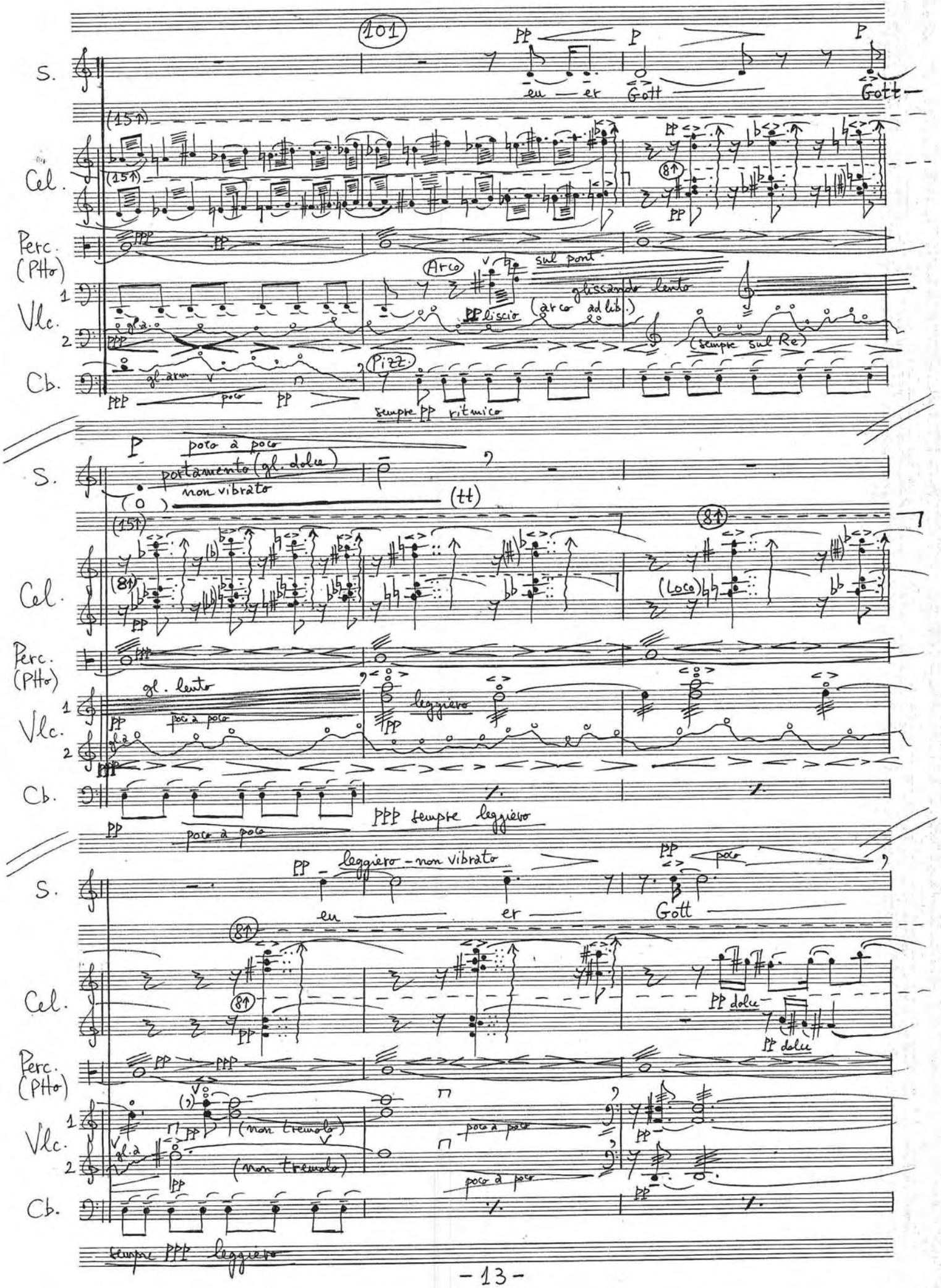
Cel.

Perc. (PHo)

Vlc. 1 (Arco) (Pizz.) vibrato

Vlc. 2 gl. arm. (s. sul Re)

Cb. (sempre Arco) (sul Re) poco


101
S.
Cel.
Perc. (Pttо)
Vlc.
Cb.
eu — er Gott
Gott
Arco
sul pont.
glissando lento
(arco ad lib.)
liscio
(sempre sul Re)
Pizz.
sempre pp ritmico
poco a poco
portamento (gl. dolce)
non vibrato
(tt)
(Loco)
gl. lento
leggiero
poco a poco
ppp sempre leggiero
leggiero - non vibrato
poco
pp dolce
(non tremolo)
poco a poco
sempre ppp leggiero

poco a poco allargando

(111)

S. — PP poco — Gott (o) (tt)

(8↑) (l.v.) PP

Cel. — (15↑) PP

Perc. (Pfto) — PP PPP

Vlc. 1 — PPP liscio — poco a poco

Vlc. 2 — (non tremolo) vibrato dolce

Cb. — PP

sempre PPP leggiero

Molto Rubato

S. — PP P più mp molto — (♪~46) mormorando, quasi Vento — Gott (o) (tt)

(15↑) (l.v.)

Cel. — PPP lontano, come eco (l.v.)

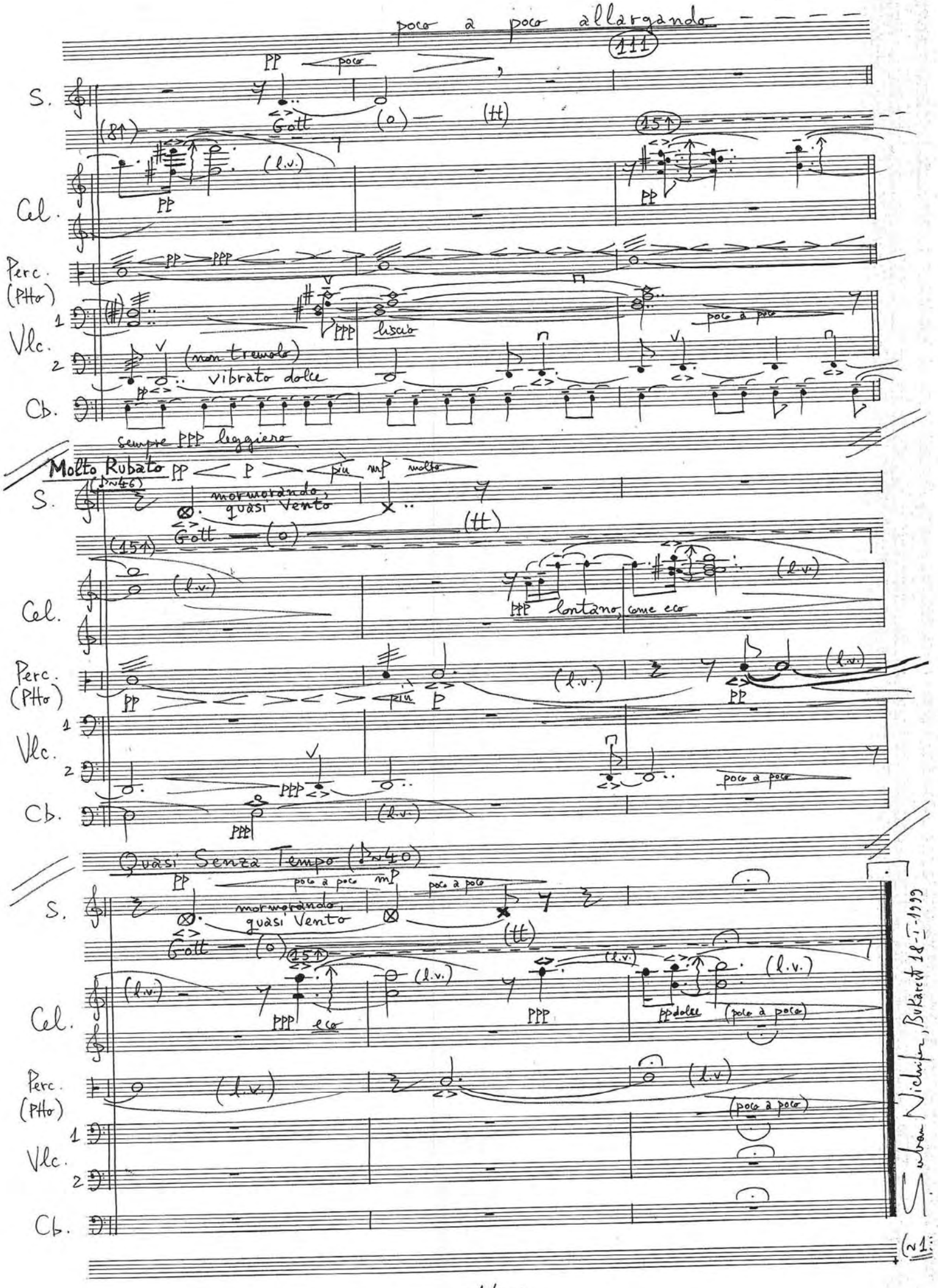
Perc. (Pfto) — PP più P (l.v.) PP (l.v.)

Vlc. 1 — PPP poco a poco

Cb. — PPP (l.v.)

Quasi Senza Tempo (♪~40)

S. — PP poco a poco mp poco a poco — mormorando, quasi Vento — Gott (o) (tt)



(15↑) (l.v.) PPP eco (l.v.) PPP (l.v.) pp dolce (poco a poco) (l.v.)

Cel.

Perc. (Pfto) — (l.v.) (l.v.) (poco a poco)

Vlc. 1 — (poco a poco)

Vlc. 2

Cb.

Suban Nichifor, Bukarest 18-I-1999

(~1

Durata: ~7'

Largo (d~44)

poco rall... A Tempo

The Blue Ciaccona

Suhan Nichifor

Cello

pp mf p cantabile

legatissimo

Piano

p mp ritmico, implacabile pp

8↓ secco sim.

mp

11

p

mf

21

mp

secco

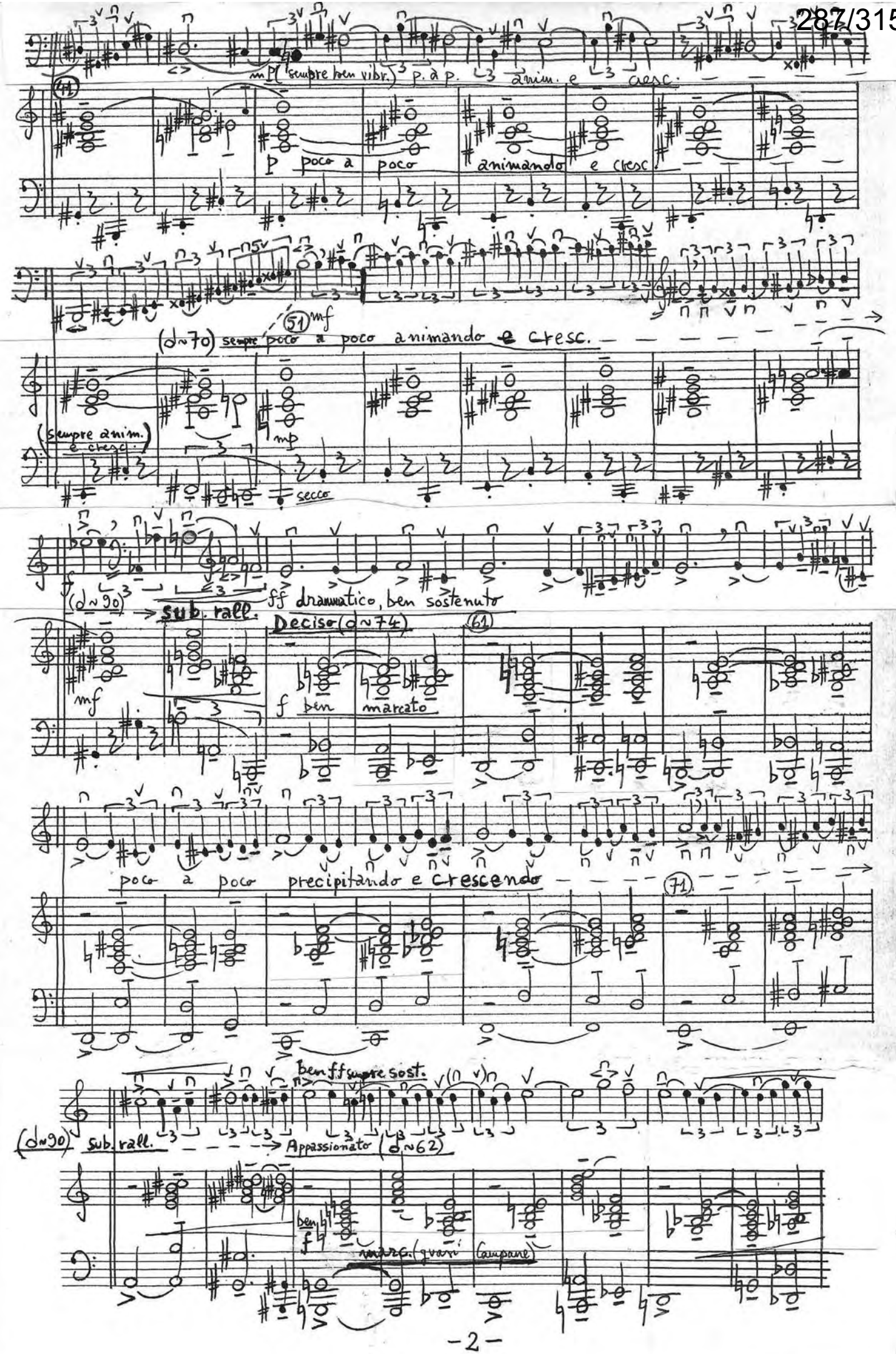
31 f

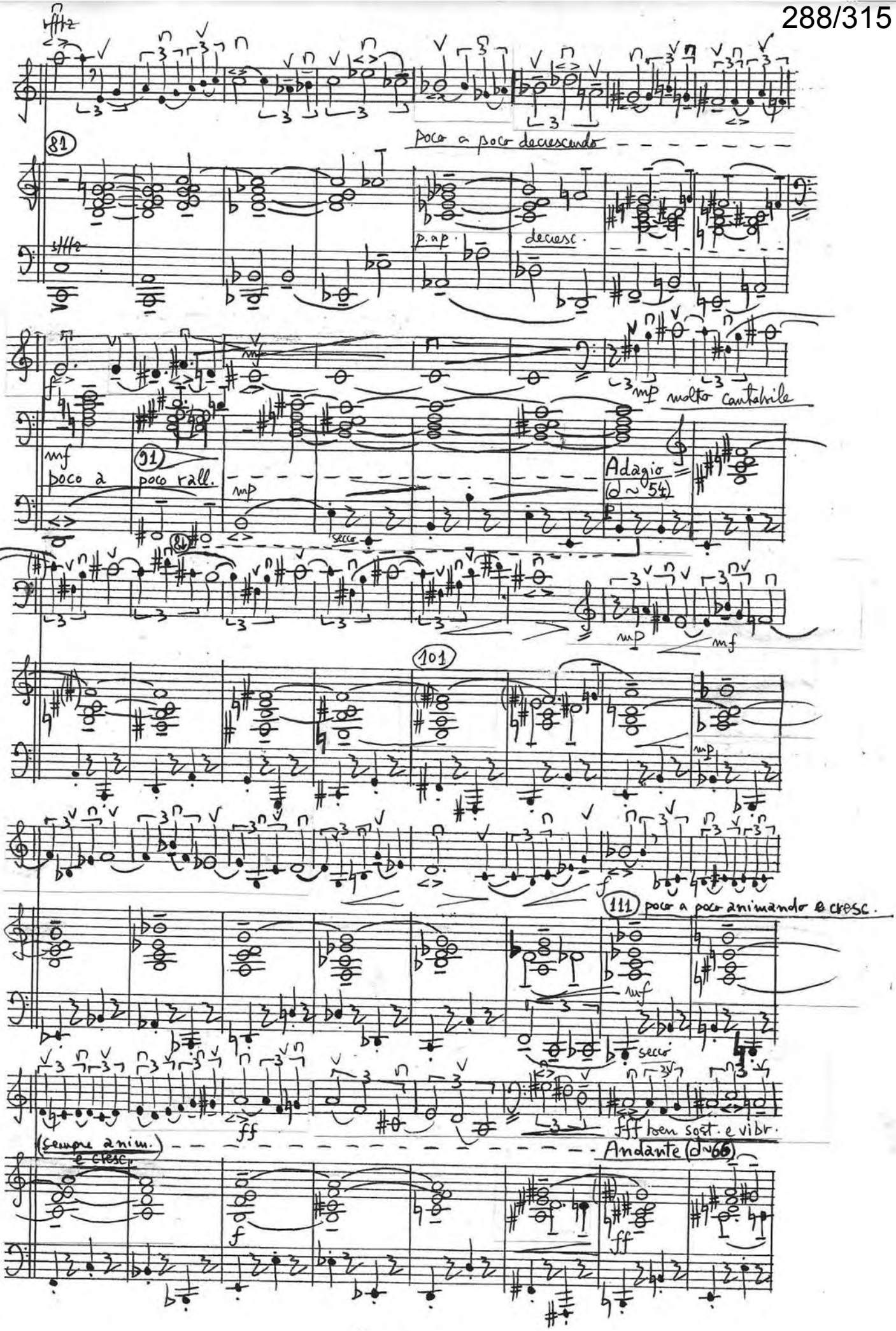
mp mf

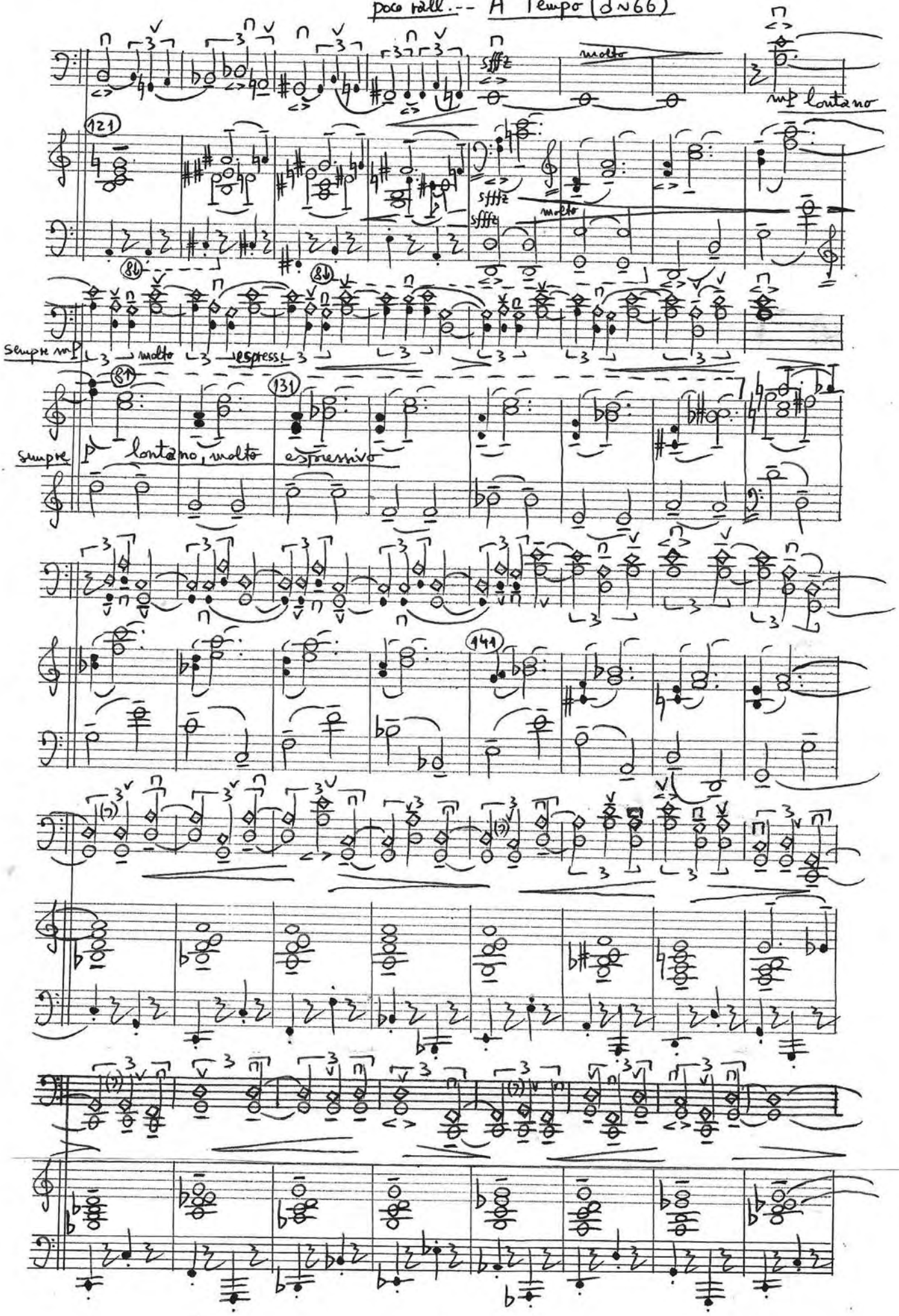
secco

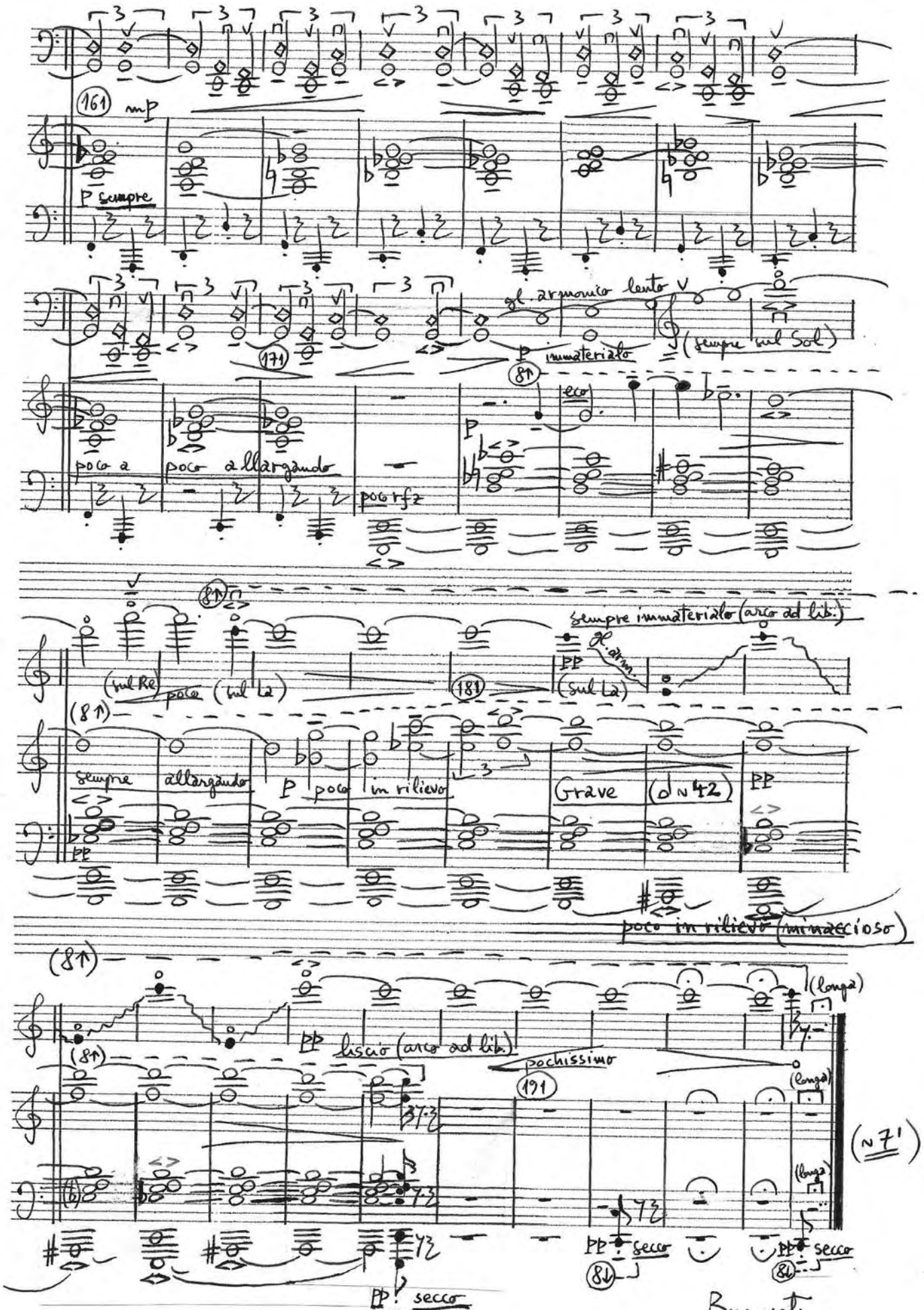
mp ben vibrato

p


mp (sempre ben vibr.) p. à p. anim. e cresc.
(41)
p poco a poco animando e cresc.
(51) mf
(♩~70) sempre poco a poco animando e cresc.
(sempre anim. e cresc.)
mp
secco
(♩~90)
ff drammatico, ben sostenuto
sub. rall.
Deciso (♩~74)
(61)
mf
f ben marcato
poco a poco precipitando e crescendo
(71)
ben ff sempre sost.
(♩~90) sub. rall.
Appassionato (♩~62)
ben f marc. (quasi Campane)


81
Poco a poco decrescendo
p.ap.
decresc.
mf
mp
molto cantabile
mf
poco a
91
poco rall.
mp
secco
Adagio
(♩ ~ 54)
mp
mf
101
mp
f
111
poco a poco animando e cresc.
mf
secco
ff
fff ben sost. e vibr.
(sempre anim.)
e cresc.
Andante (♩~66)
f
ff


poco rall. -- A Tempo (♩~66)
sfffz
molto
mp lontano
121
sfffz
sfffz
molto
8b
8b
sempre mp
molto
espress.
8b
131
sempre p lontano, molto espressivo
141

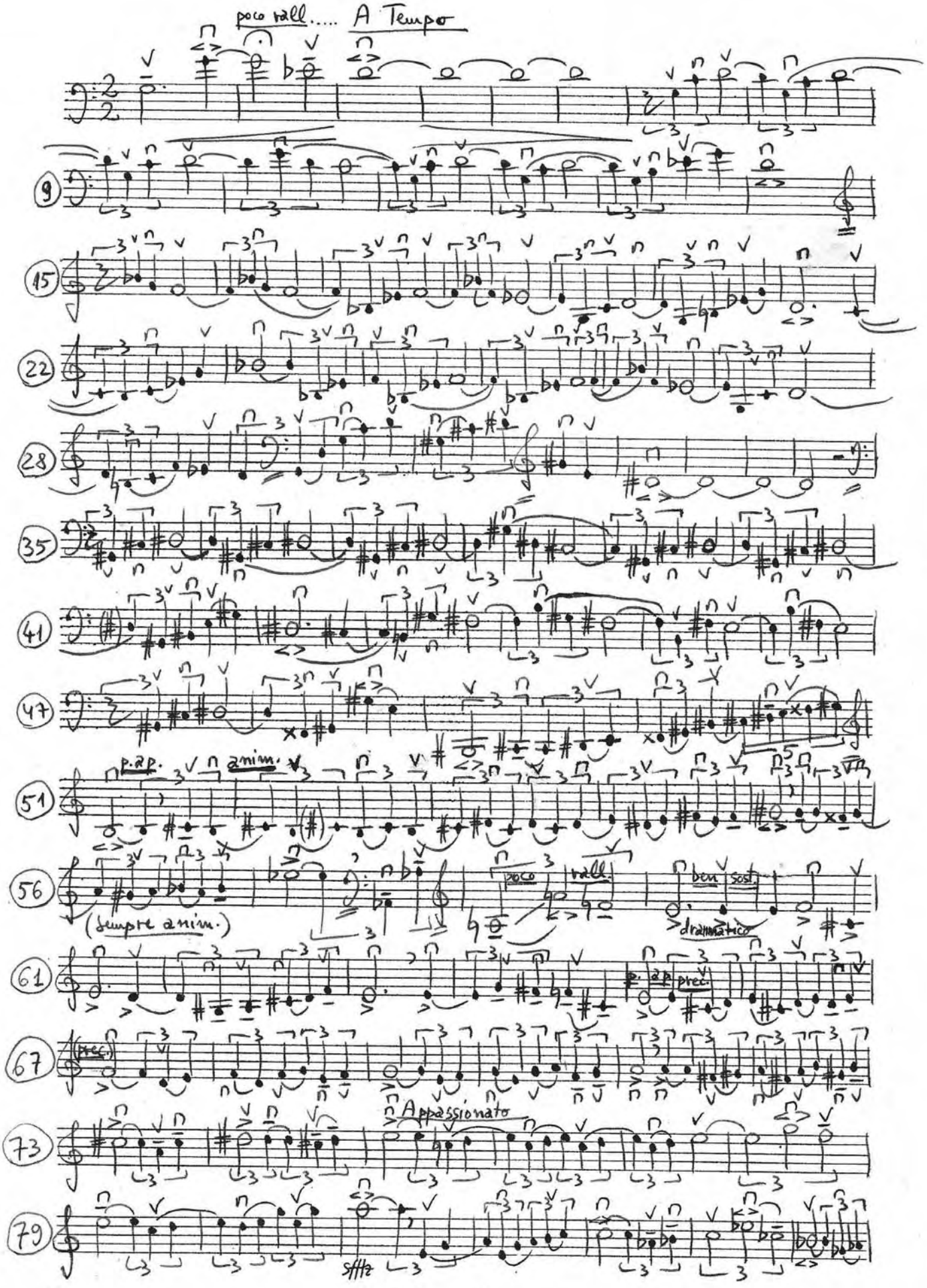


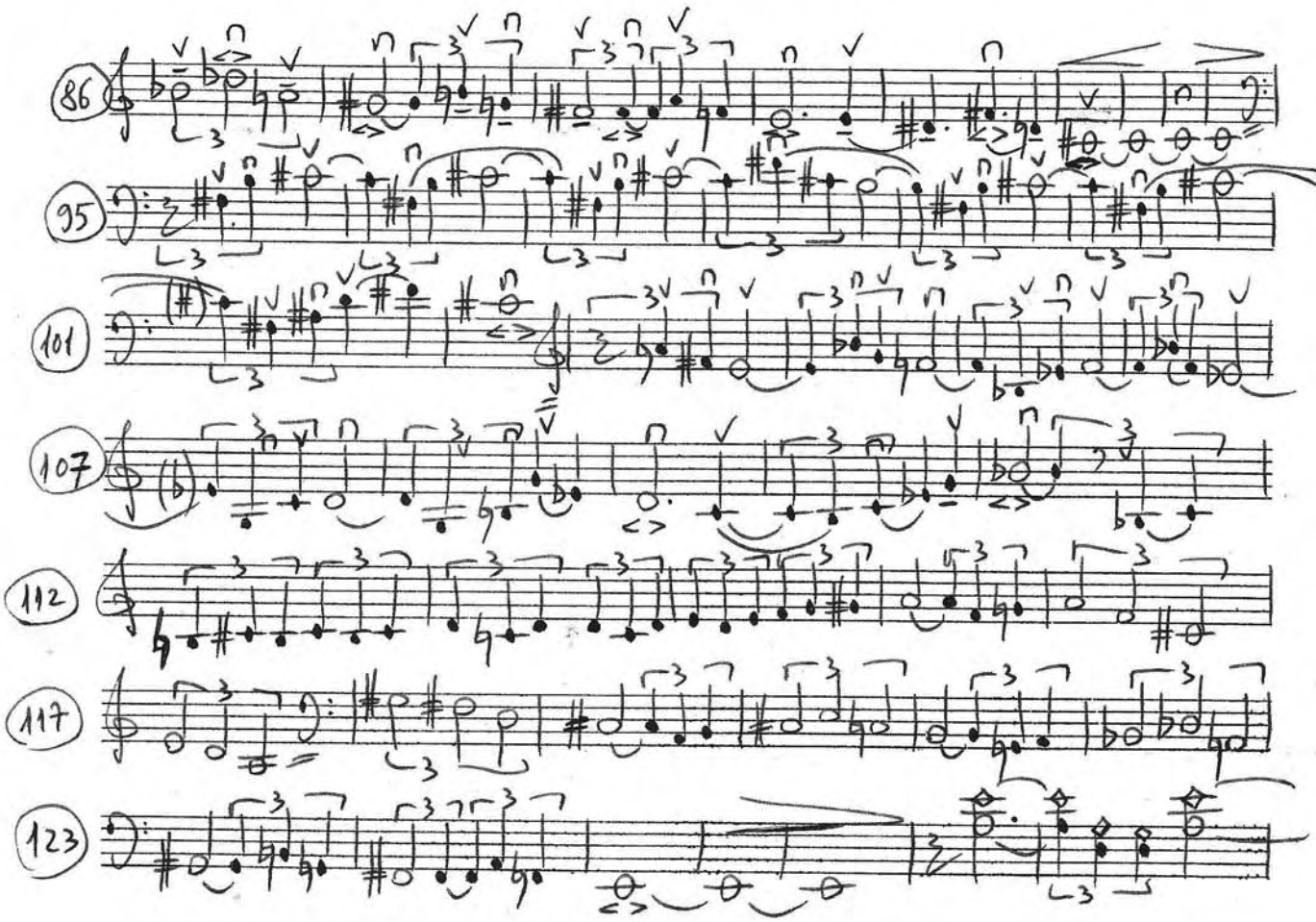
Bucuresti,
3 - VI - 2001.

Cello

The Blue Ciaccona

Suhan Nichifor




86
95
101
107
112
117
123

Serban NICHIFOR

PASSACAGLIA FOR EVER

Lema:

"Et septimus angelus tuba cecinit..."

(Apocalypsis Ioannis 11, 15)

ESECUTORI

- 2 Flauti
- 2 Oboi
- 2 Clarinetti in Si b
- 2 Fagotti
- 4 Corni in Fa
- 2 Trombe
- 3 Tromboni
- 1 Tuba
- Arpa

→ Modulo Autonomo (Fiati + Arpa) (p.4, Appendix A)

- Percussione → Modulo Autonomo (p.5, Appendix B)
- Celesta
- Pianoforte
- Archi

DURATA: cca 8'50"

Serban NICHIFOR

Durata: ≈ 8'50"

PASSACAGLIA FOR EVER

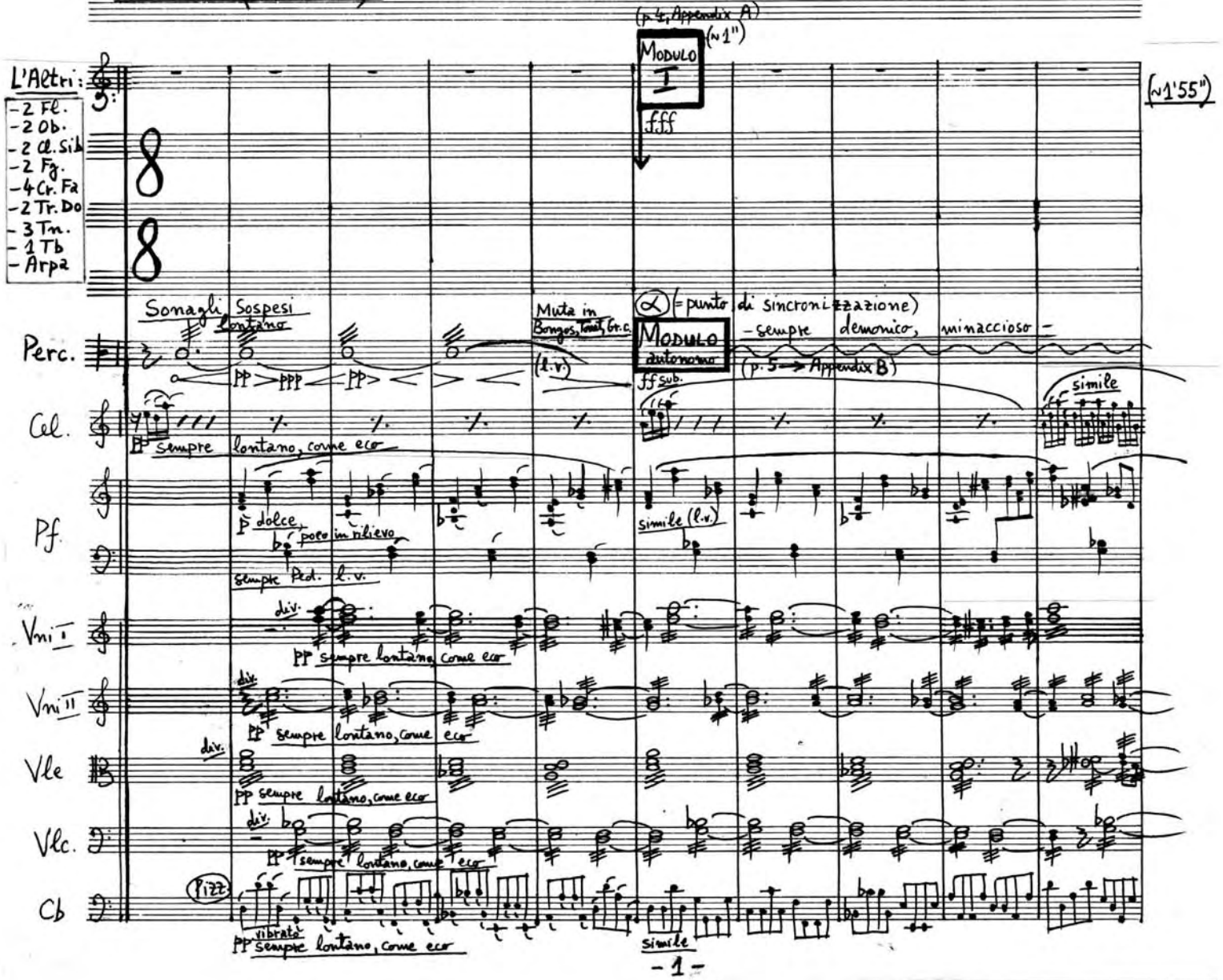
Struttura dinamica:

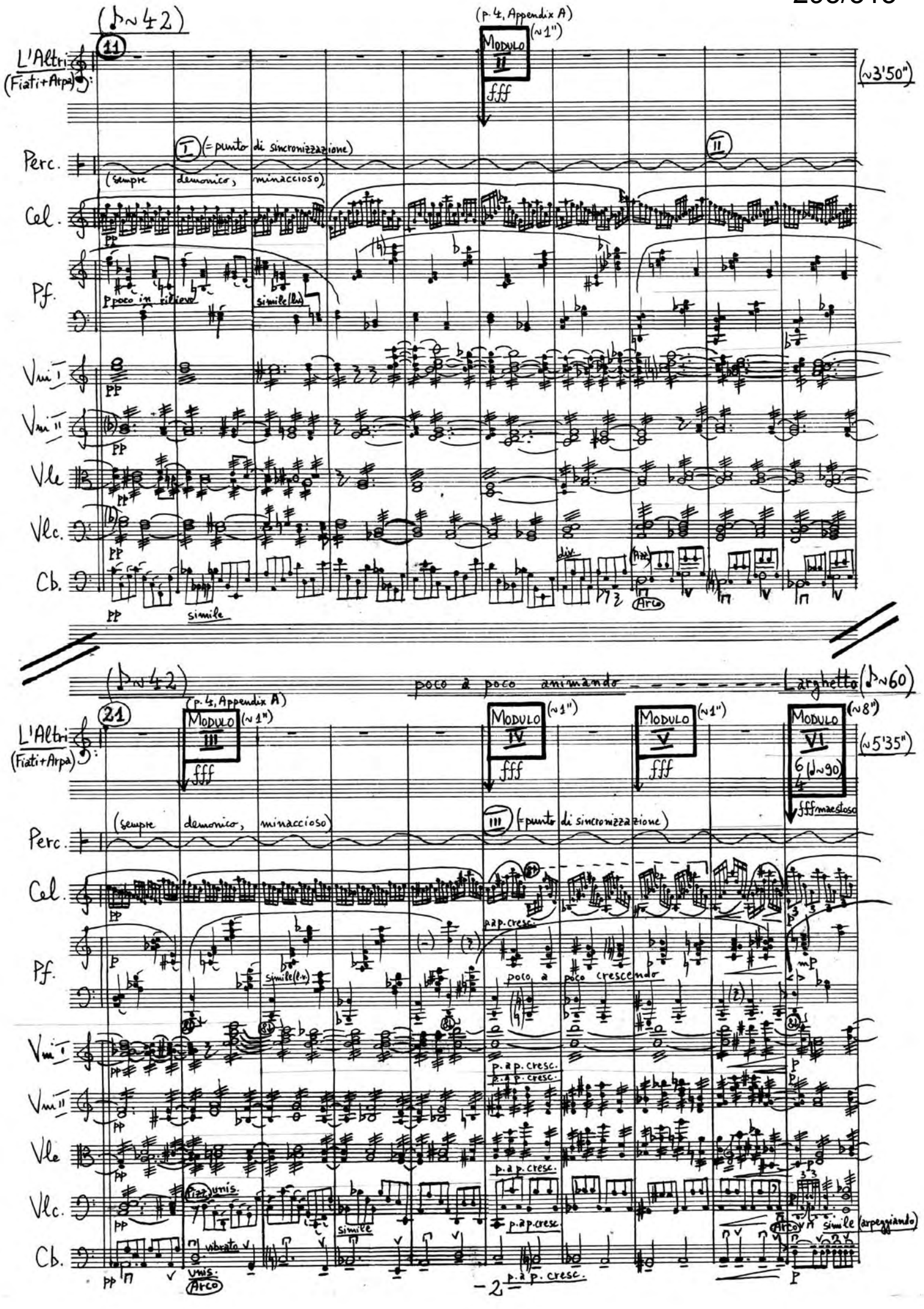
→ Fiati + Arpa: fff (sempre) [Modulo autonomo]
→ Percussione: PPP ↔ fff (in rilievo) [Modulo autonomo]
→ Pianoforte: PPP ↔ mP (poco in rilievo)
→ Celesta + Archi: PPP ↔ P (sempre lontano, come eco)

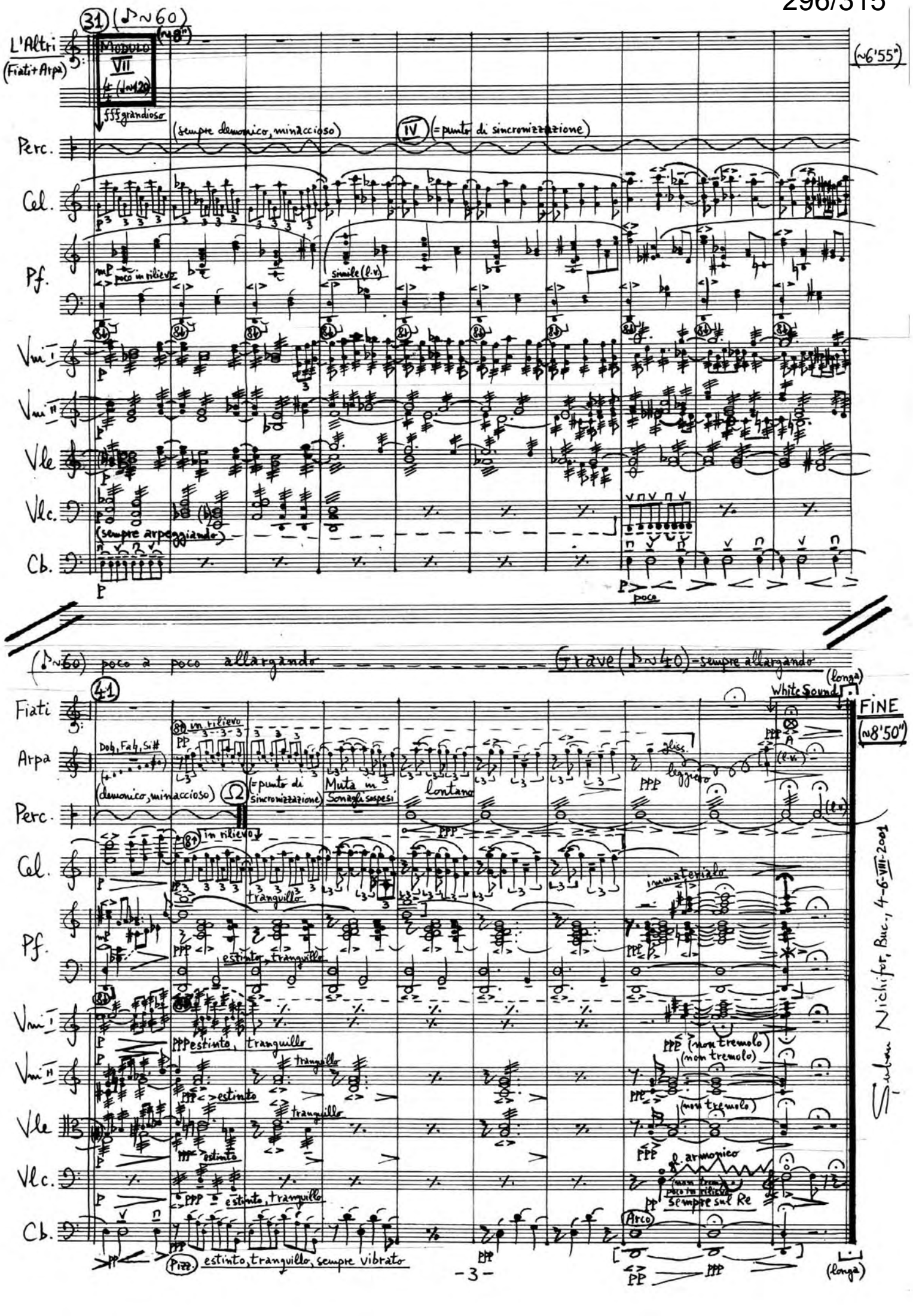
Lema:

"Et septimus angelus tuba cecinit..."
(Apocalypsis Ioannis 11,15)

Grave (♪≈42)




(♪~42)
11
L'Altri (Fiati+Arpa)
(p. 4, Appendix A)
Modulo II
(~1")
fff
(~3'50")
Perc.
I (= punto di sincronizzazione)
II
(sempre demonico, minaccioso)
Cel.
Pf.
p poco in rilievo
simile (l.v.)
Vni I
Vni II
Vle
Vlc.
Cb.
simile
div.
Arco
(♪~42)
poco a poco animando
Larghetto (♪~60)
21
L'Altri (Fiati+Arpa)
(p. 4, Appendix A)
Modulo III
(~1")
fff
Modulo IV
(~1")
fff
Modulo V
(~1")
fff
Modulo VI
(~8")
(♪~90)
fff maestoso
(~5'35")
Perc.
(sempre demonico, minaccioso)
III (= punto di sincronizzazione)
Cel.
Pf.
p. a p. cresc.
simile (l.v.)
poco a poco crescendo
Vni I
Vni II
Vle
Vlc.
Cb.
Pizz.
unis.
vibrato
simile
Arco
simile (arpeggiando)



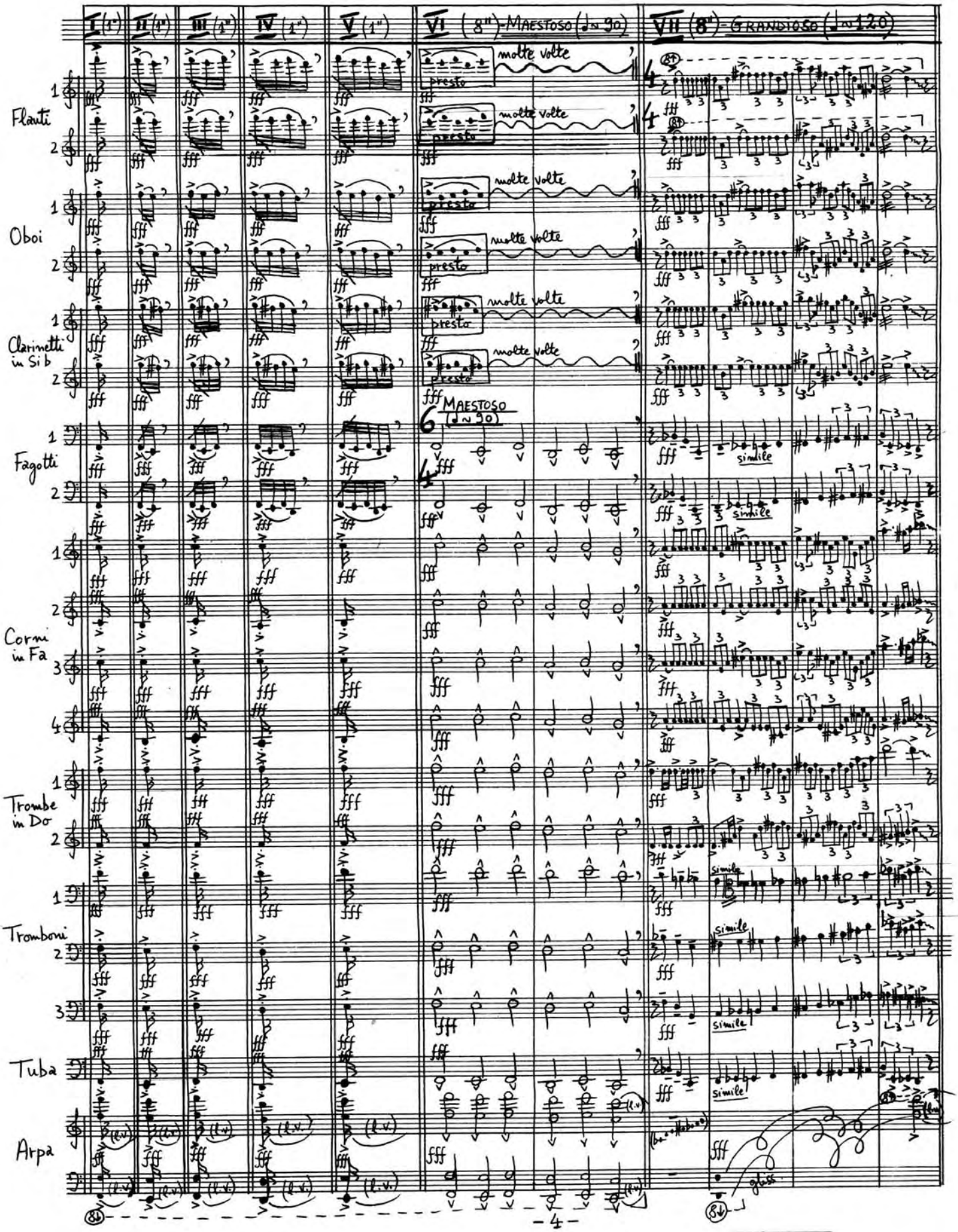
Nicli for, Buc., 4-6-VIII-2004

Appendix A

Moduli Autonomi - Fiati ed Arpa

(I – VII)

Moduli Autonomi:



APPENDIX B

MODULO autonomo (N 6'12") PERCUSSIONE

- bacchette dure
- bacchette morbide
- spazzole

LEGNO
- 1 Pietra (ossia 1 T.Bl.)
- 2 Temple Blocks
- 2 Wood Blocks

PELLE
- 2 Bongos
- 2 Tom-toms
- Gran cassa (ossia Timpano)

METALLO
- Triangolo
- 3 Piatti
- Tam-tam

+Vox (ad lib.)

(START) Allegro giusto (♩= 120)

Vox (ad lib.)*) Legno Pelle Metallo

2 HÂ!y — G.P. — G.P. — HÂ!y — HÂ!y

sffz — d'al niente — molto — sffz — d'al niente — molto — sffz

P. (11) d'al niente — molto — sffz — f furioso, poco a poco crescendo

P. (21) (sempre crescendo) — molto — sffz — d'al niente — poco a poco cresc.

P. (31) (sempre crescendo)

P. molto — sffz — f furioso, poco a poco crescendo

P. (41) (sempre crescendo) — ff giocoso

P. (51) molto — sffz

P. (61) d'al niente — poco — molto f — sub. ppp — molto ff — sub. pp — poco

I

M. (71) sub. PP ritmico — poco

M. sub. pp — poco a poco crescendo — molto

M. (81) ff giocoso — sub. mp — molto

M. (91) sfz (l.v.) — sub. PP

M. (101)

M. (111) sub. ff

M.

L. (121) II sub. p ritmico

M. l.v.

L. (131)

L. (141) G.P.

L. (151)

L. G.P.

L. (161)

L. (171)

L. P. M. G.P. — G.P. — G.P. — Pritmico — sempre Pritmico

(a)

P. M. (181) III

P. M. (191)

P. M.

P. M. (201)

L. P. M. (211) sempre p ritmico (l.v.)

L. M. (221) G.P.

L. M. G.P. — G.P. — pp eco (231)

L. M. G.P. — G.P. — G.P.

L. M. (241) G.P. — G.P. — poco a poco perdendosi

L. P. M. (251) IV sub. ff ben marcato — perdendosi — l.v.

L. P. (261)

L. P. (271)

L. P. M.

L. P. M. (281) poco a poco affrettando

L. P. M. (sempre affrettando) (291)

L. P. M. (sempre affrettando) (301)

L. P. M. Sub. Grave (♩= 60) poco a poco accelerando — molto Deciso (♩= 120) — Ω (STOP) (N 6'12")

L. P. M. d'al niente — possibile — sffz — G.P. (secco) — HÂ!!! fff

Vox (ad lib.)

(b)

*) Les interventions vocales sont facultatives.

Percussione Solo

MODULO autonomo

(N 6'12")

= bacchette dure

= bacchette morbide

= spazzole

LEGNO
- 1 Pietra (ossia 1 T.Bl.)
- 2 Temple Blocks
- 2 Wood Blocks

PELLE
- 2 Bongos
- 2 Tom-toms
- Gran cassa (ossia Timpano)

METALLO
- Triangolo
- 3 Piatti
- Tam-tam

+Vox (ad lib)

α

(START) Allegro giusto (♩= 120)

Vox (ad lib) *) HÂ!

Legno

Pelle

Metallo

G.P. G.P.

sfffz d'al niente molto sfffz d'al niente molto sfffz

P. 11 molto sfffz ffurioso, poco a poco crescendo

P. 21 (sempre crescendo) molto sfffz d'al niente poco a poco cresc.

P. 31 (sempre crescendo)

P. molto sfffz ffurioso, poco a poco crescendo

P. 41 (sempre crescendo) ff giocoso

P. 51 molto sfffz

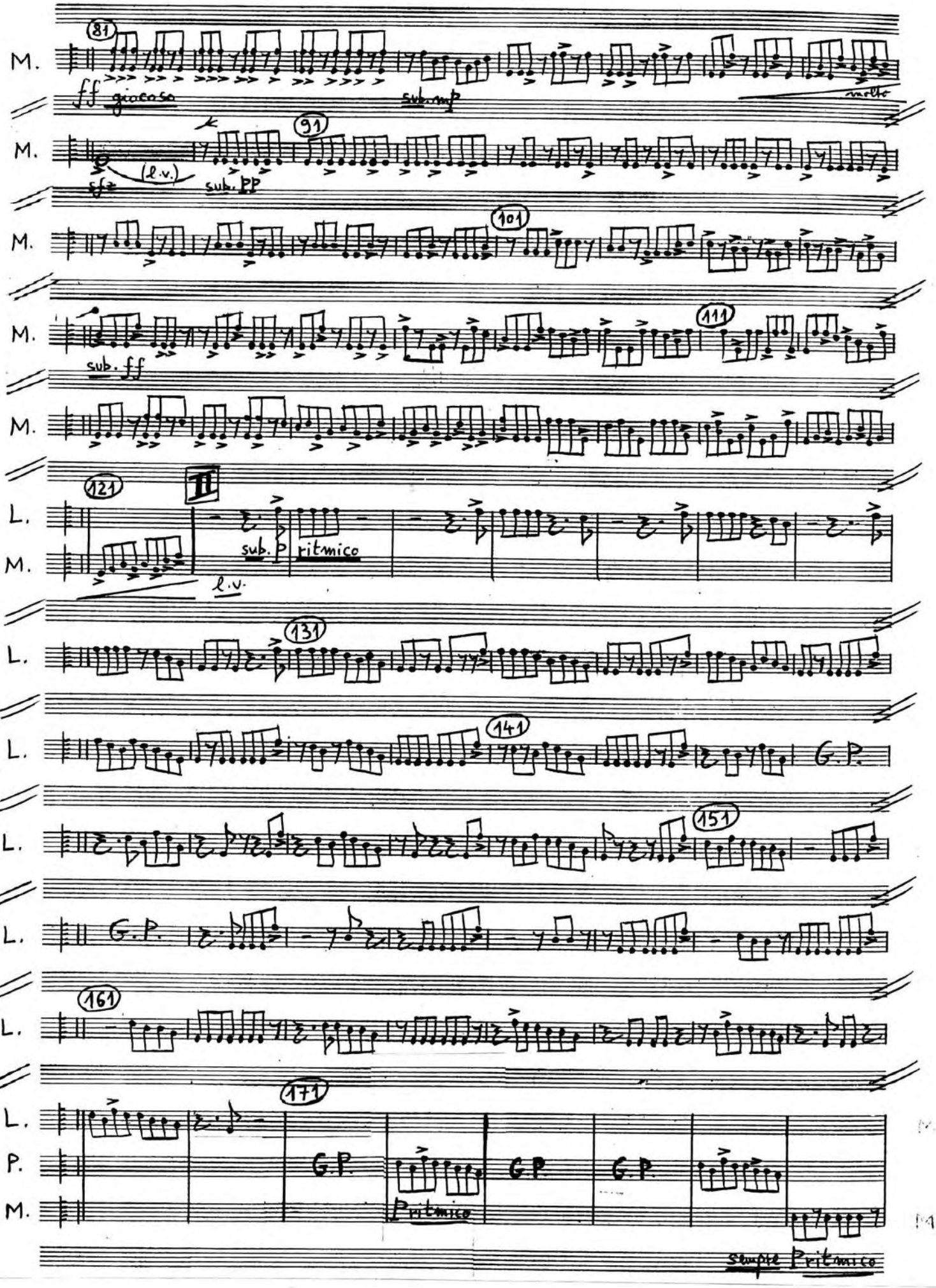
P. 61 d'al niente poco molto f sub. ppp molto ff sub. pp poss.

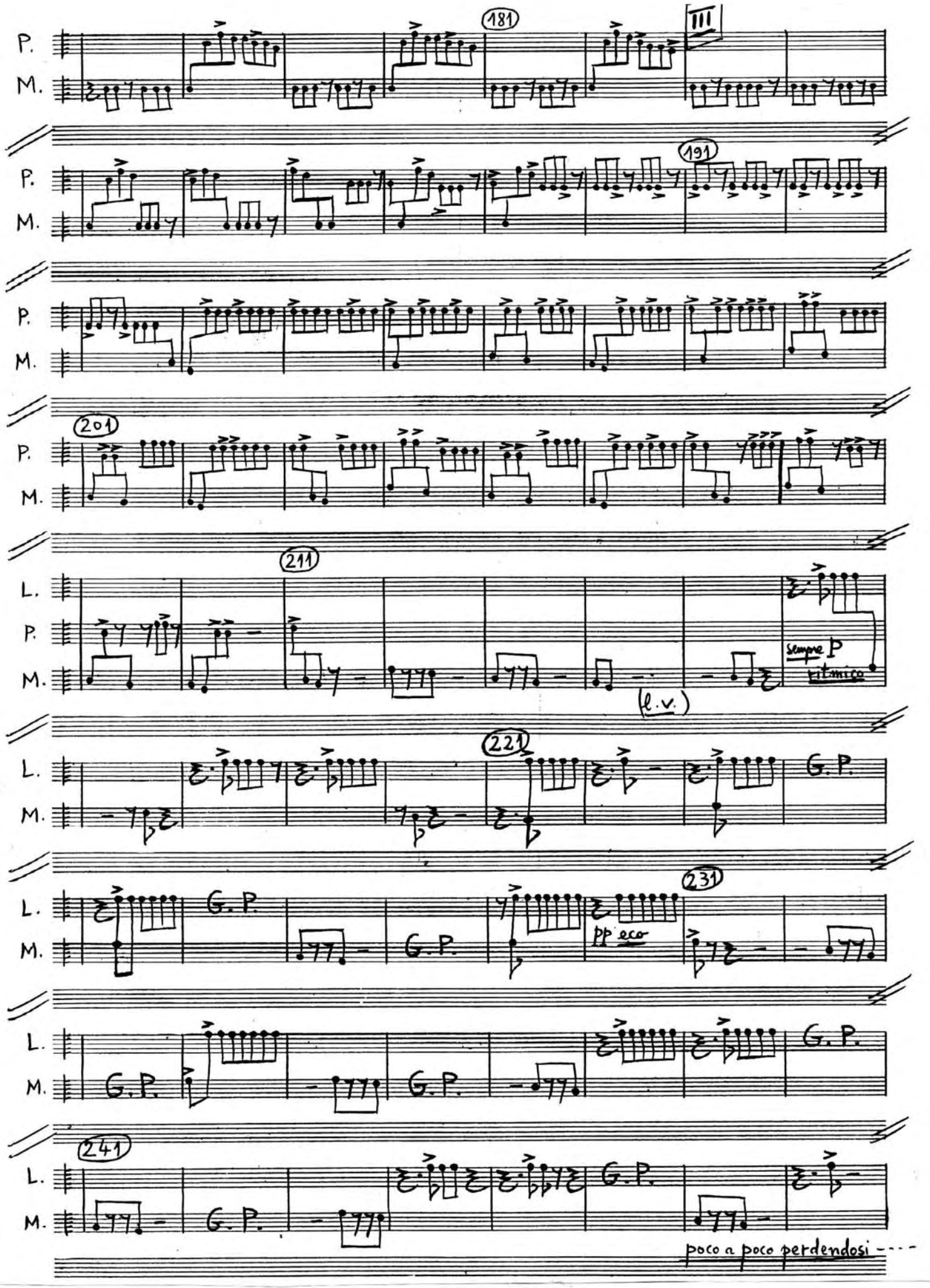
I

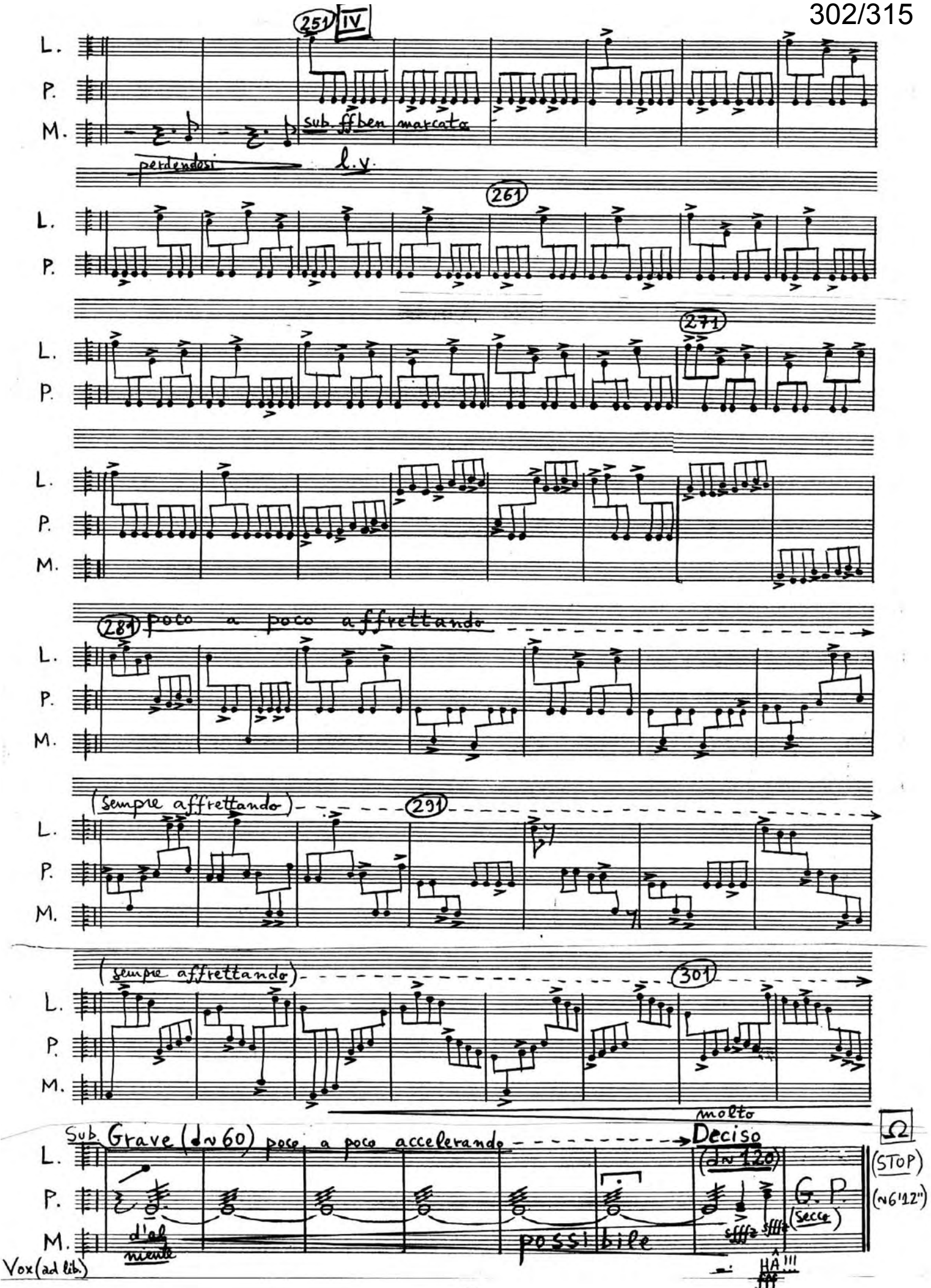
M. 71 sub. pp ritmico poco

M. sub. pp poco a poco crescendo molto

*) Les interventions vocales sont facultatives.


81
M.
ff giocoso
sub. mp
molto
91
M.
sfz
(l.v.)
sub. pp
101
M.
111
M.
sub. ff
M.
121
II
L.
M.
sub. p
ritmico
l.v.
131
L.
141
L.
G.P.
151
L.
G.P.
161
L.
171
L.
P.
M.
G.P.
G.P.
G.P.
ritmico
simile ritmico


181
III
191
201
211
L.
P.
M.
sempre P
ritmico
(l.v.)
221
G. P.
231
pp eco
241
poco a poco perdendosi - - - -


251
IV
L.
P.
M.
sub. ff ben marcato
perdendosi
l.v.
261
271
281
poco a poco affrettando
(sempre affrettando)
291
(sempre affrettando)
301
Sub. Grave (♩~60) poco a poco accelerando
molto
Deciso
(♩~120)
Ω
(STOP)
(~6'12")
G. P.
(secco)
d'al niente
possibile
sfffz
HÂ!!!
Vox (ad lib.)

En hommage au Maître RADU ALDULESCU

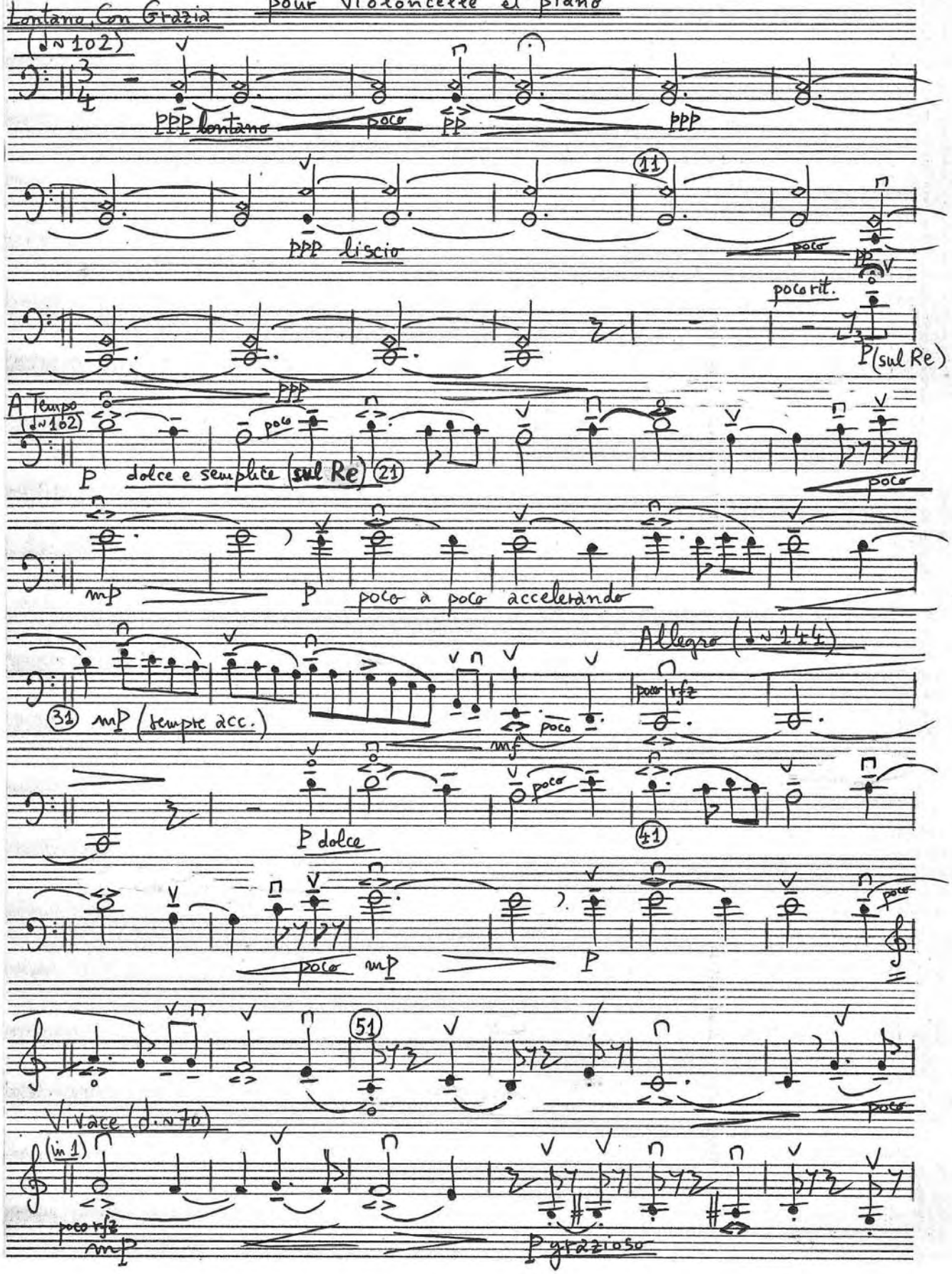
Violoncelle

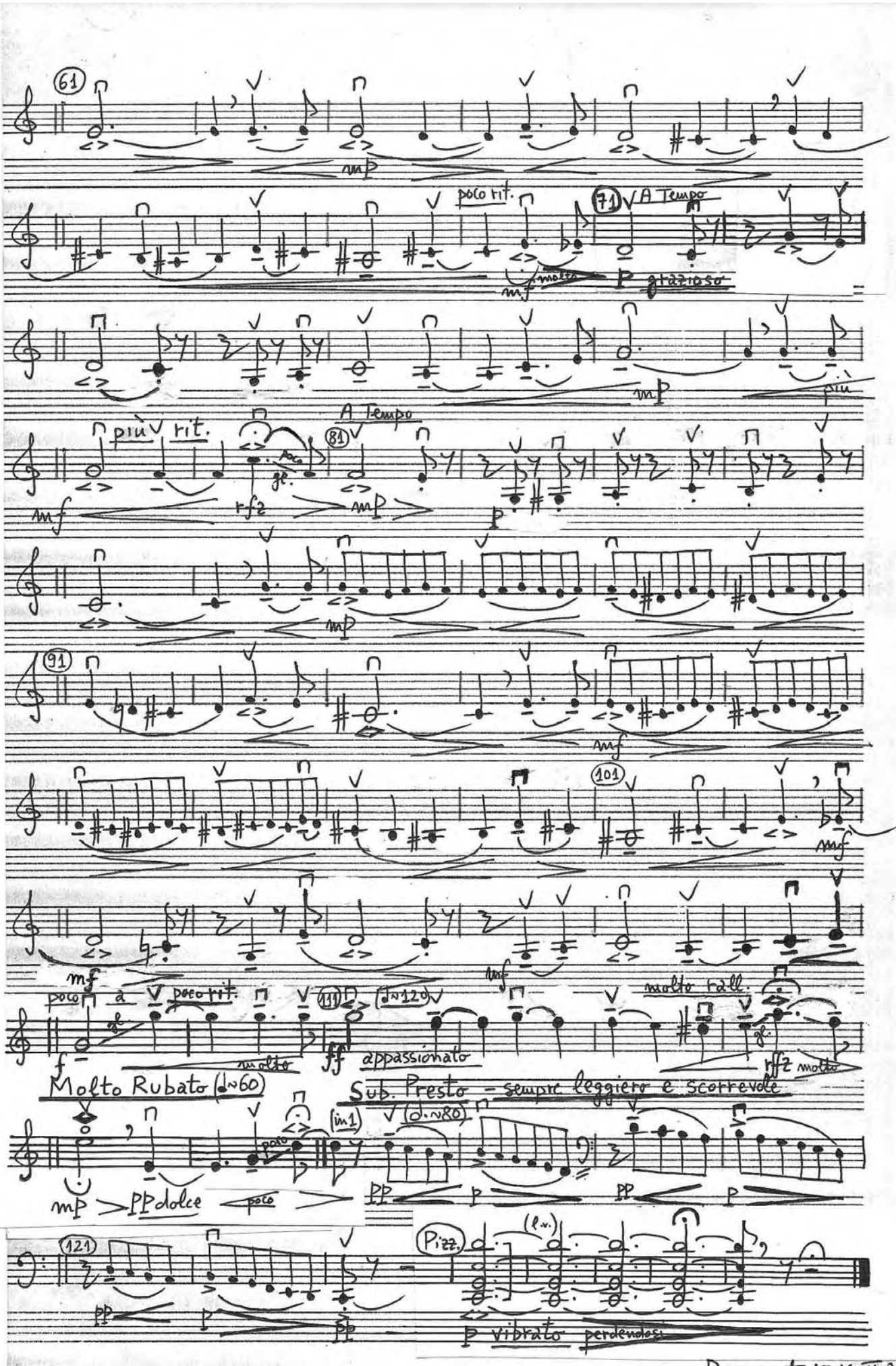
Durée : ≈ 3'

PETITE VALSE

pour violoncelle et piano

Șerban Nichifor





Bucarest, 15-16-IV-2001
- Pâques -

Durée : ~ 3'

En hommage au Maître RADU ALDULESCU

Petite Valse

Serban Nichifor

Lontano, Con Grazia pour Violoncelle et Piano

(♩ ~ 102)

Violoncelle

Piano

ppp lontano

poco

pp

ppp

(8↑)

pp

(8↑)

pp

ppp liscio

poco

pp

(8↑)

(8↑)

(11)

poco rit.

P (sul Re)

ppp

A Tempo (♩ ~ 102)

poco

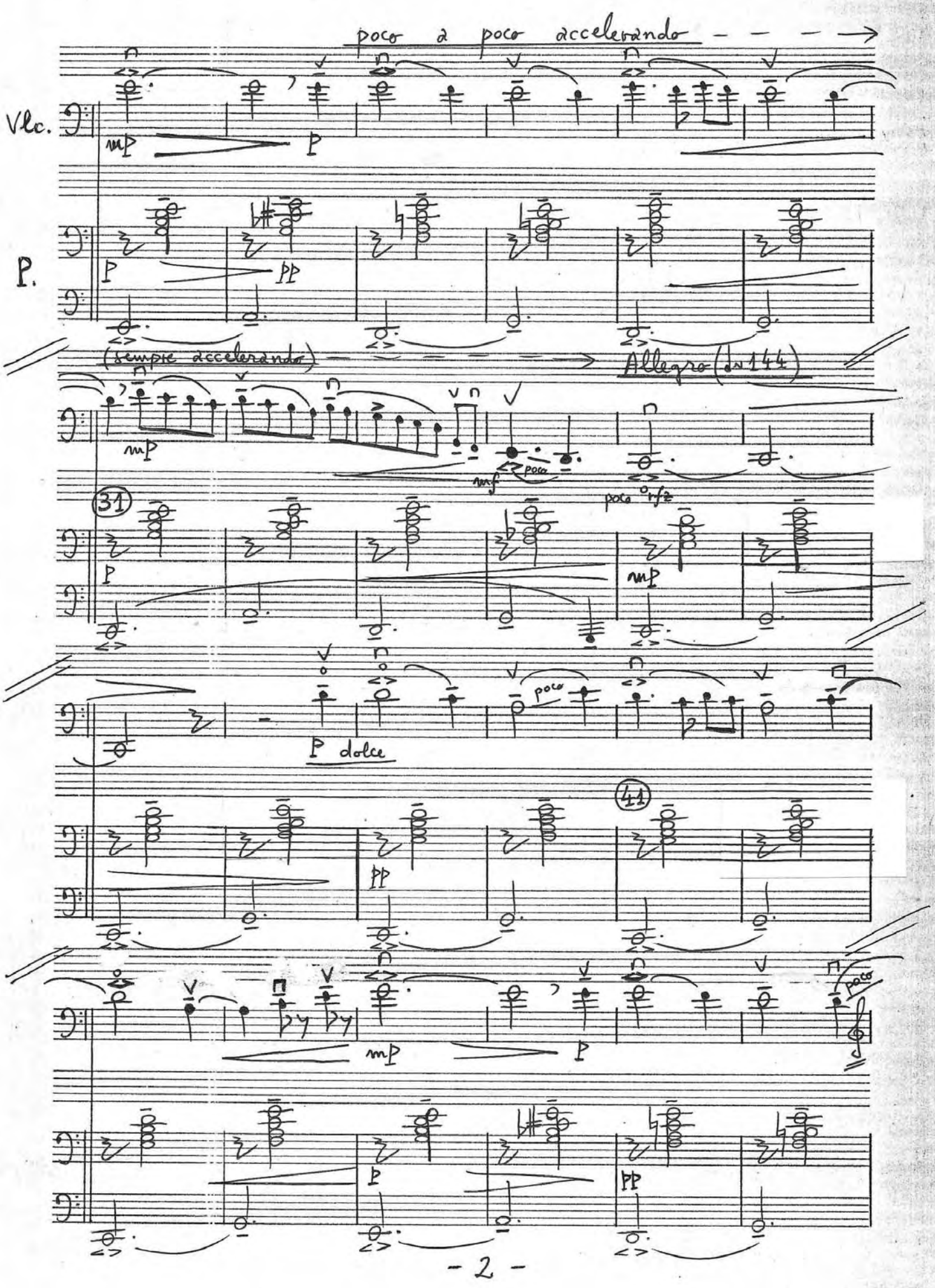
P dolce e semplice (sul Re)

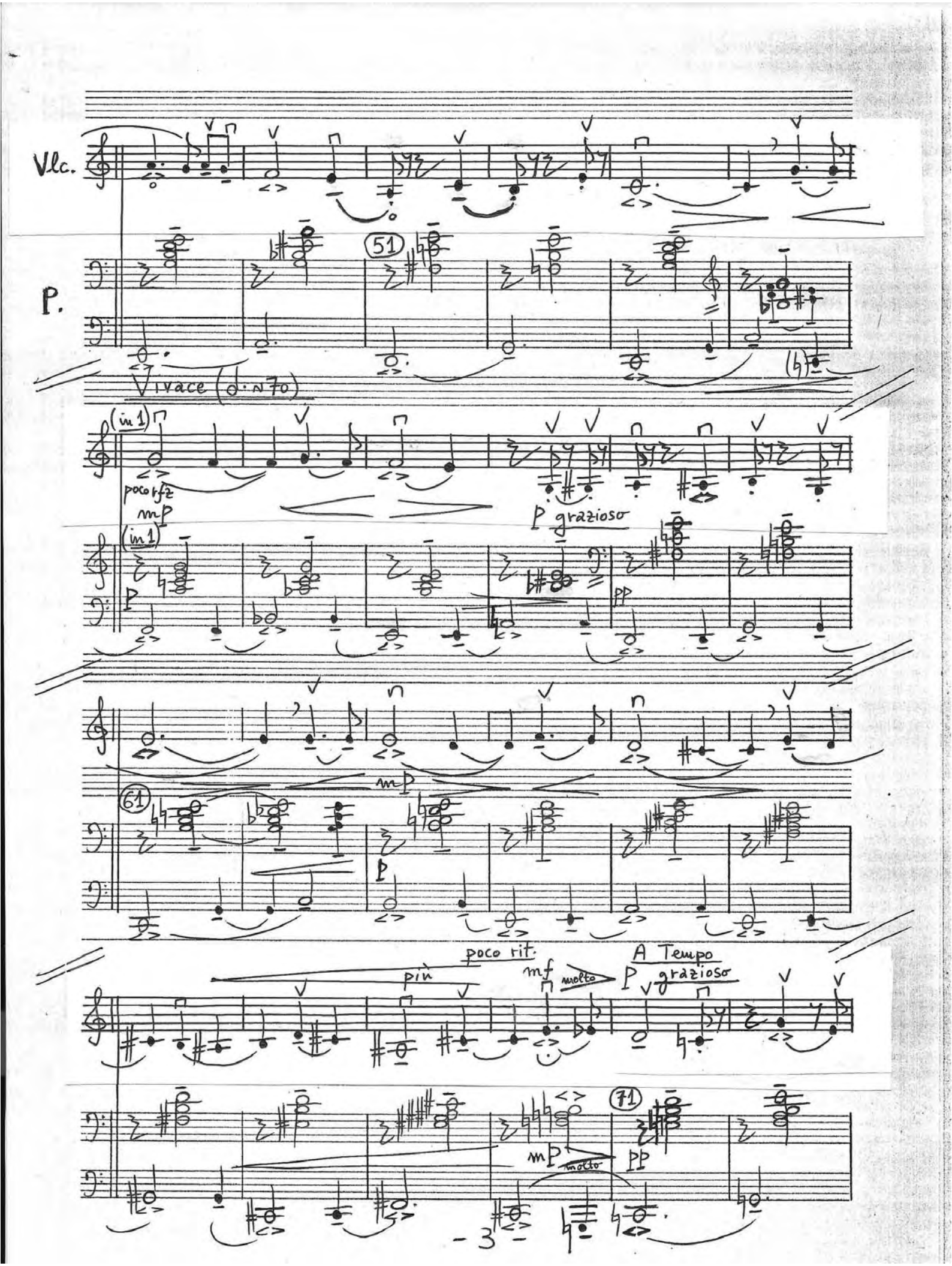
poco

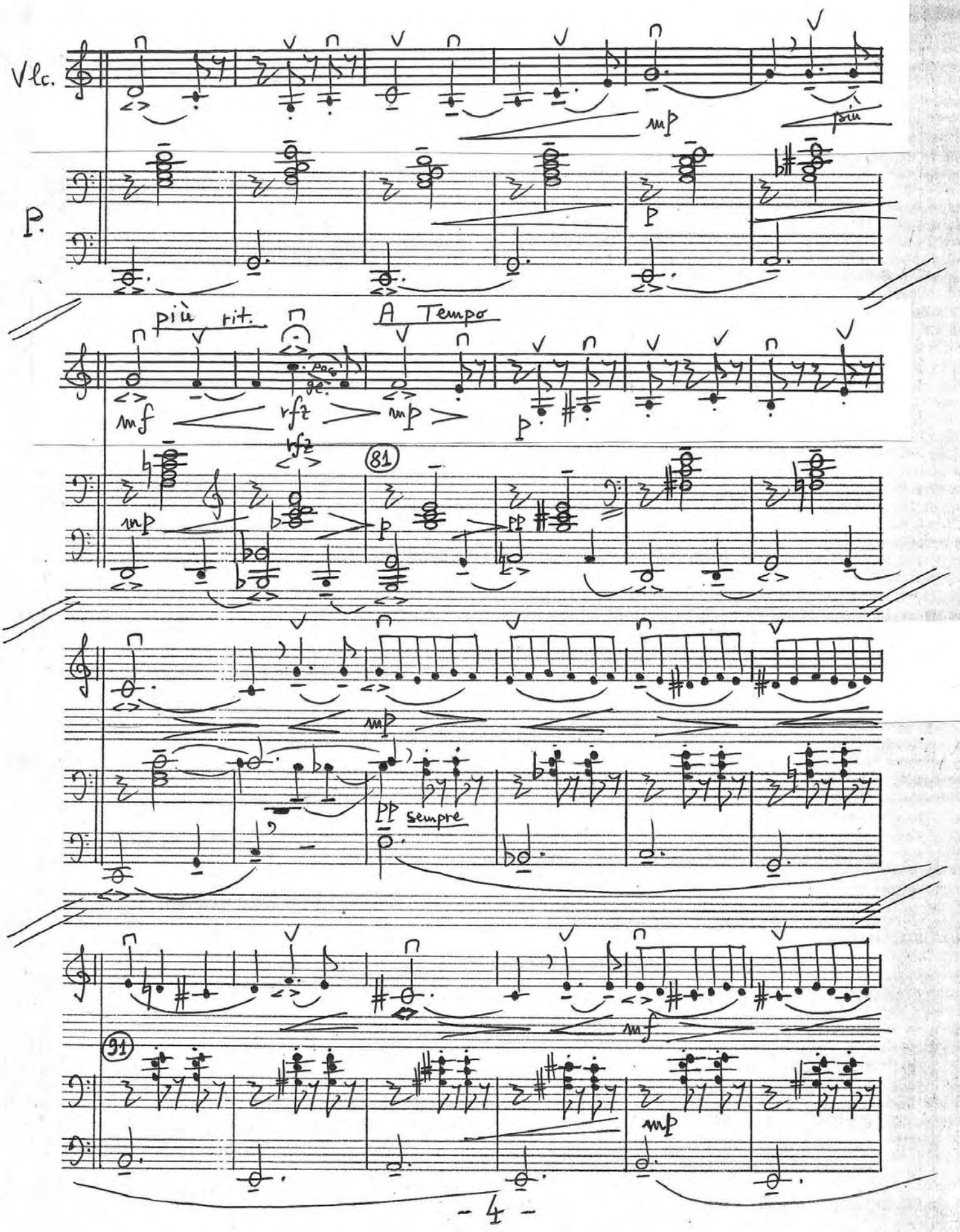
(21)

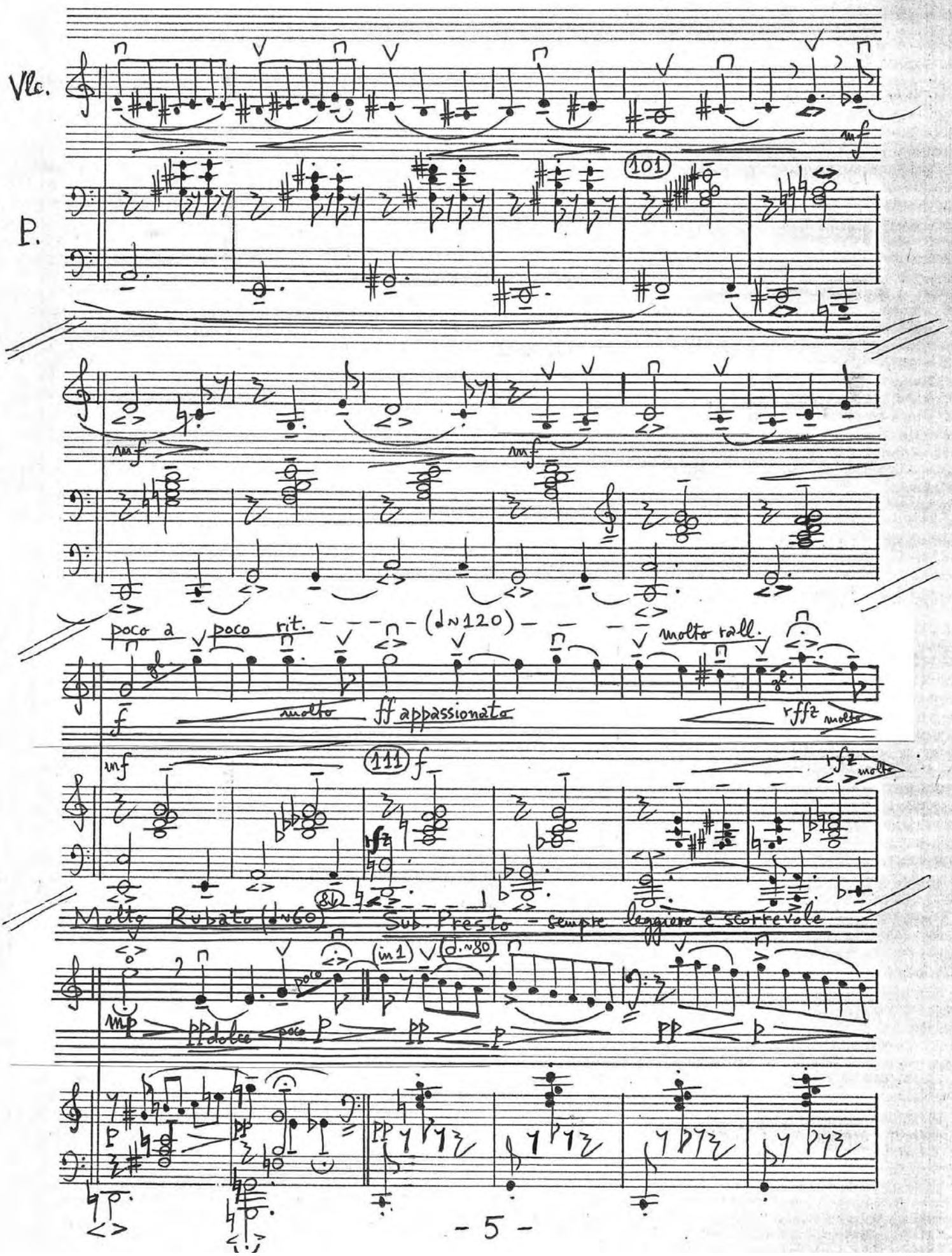
sempre pp dolce

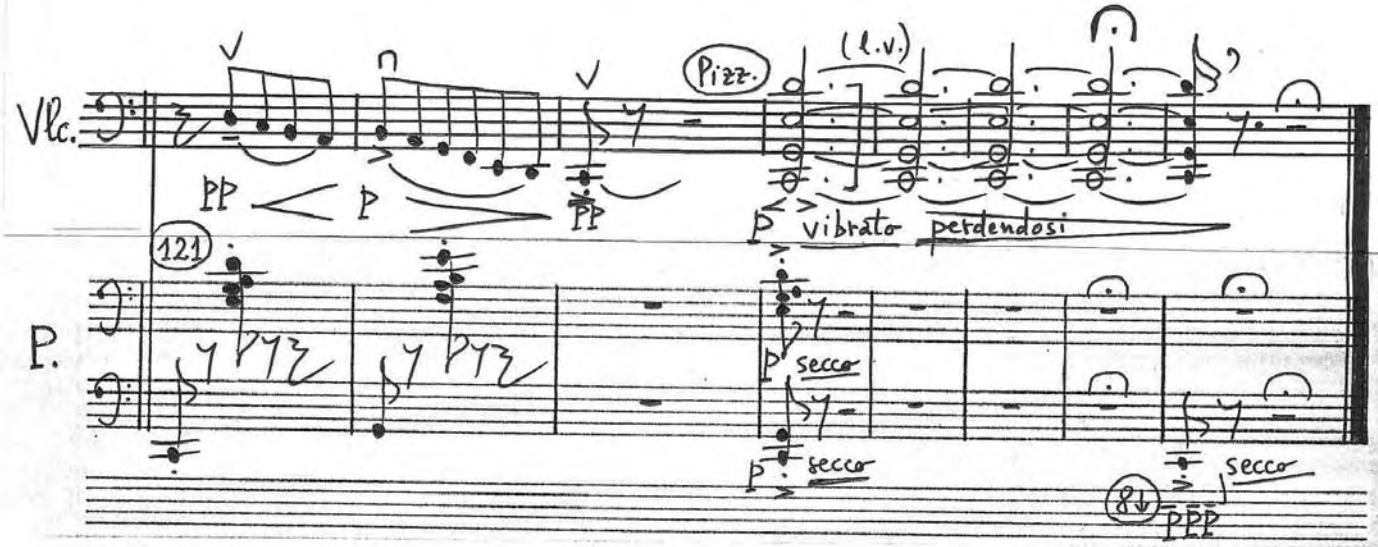
poco


poco a poco accelerando
Vlc.
mp
P
P.
P
pp
(sempre accelerando)
Allegro (♩= 144)
mp
mf
poco
poco mf
31
P
mp
P dolce
poco
41
pp
mp
P
poco
P
pp


Vlc.
P.
51
Vivace (♩.=70)
(in 1)
poco sfz
mp
(in 1)
P
P grazioso
pp
mp
61
P
poco rit.
più
mf
molto
A Tempo
P grazioso
71
mp
molto
pp


Vlc.
P.
mp
più
p
più rit.
A Tempo
poco gr.
mf
rfz
mp
p
rfz
81
mp
p
pp
mp
pp sempre
mf
91
mp


Vla.
P.
101
mf
mf
mf
poco a
poco rit.
(♩=120)
molto rall.
molto
ff appassionata
rffz molto
111
f
mf
rfz molto
8va
Molto Rubato (♩=60)
Sub. Presto - sempre leggiero e scorrevole
(in 1)
(♩.=80)
poco
mp
pp dolce
poco
p
pp
p
pp
p
pp



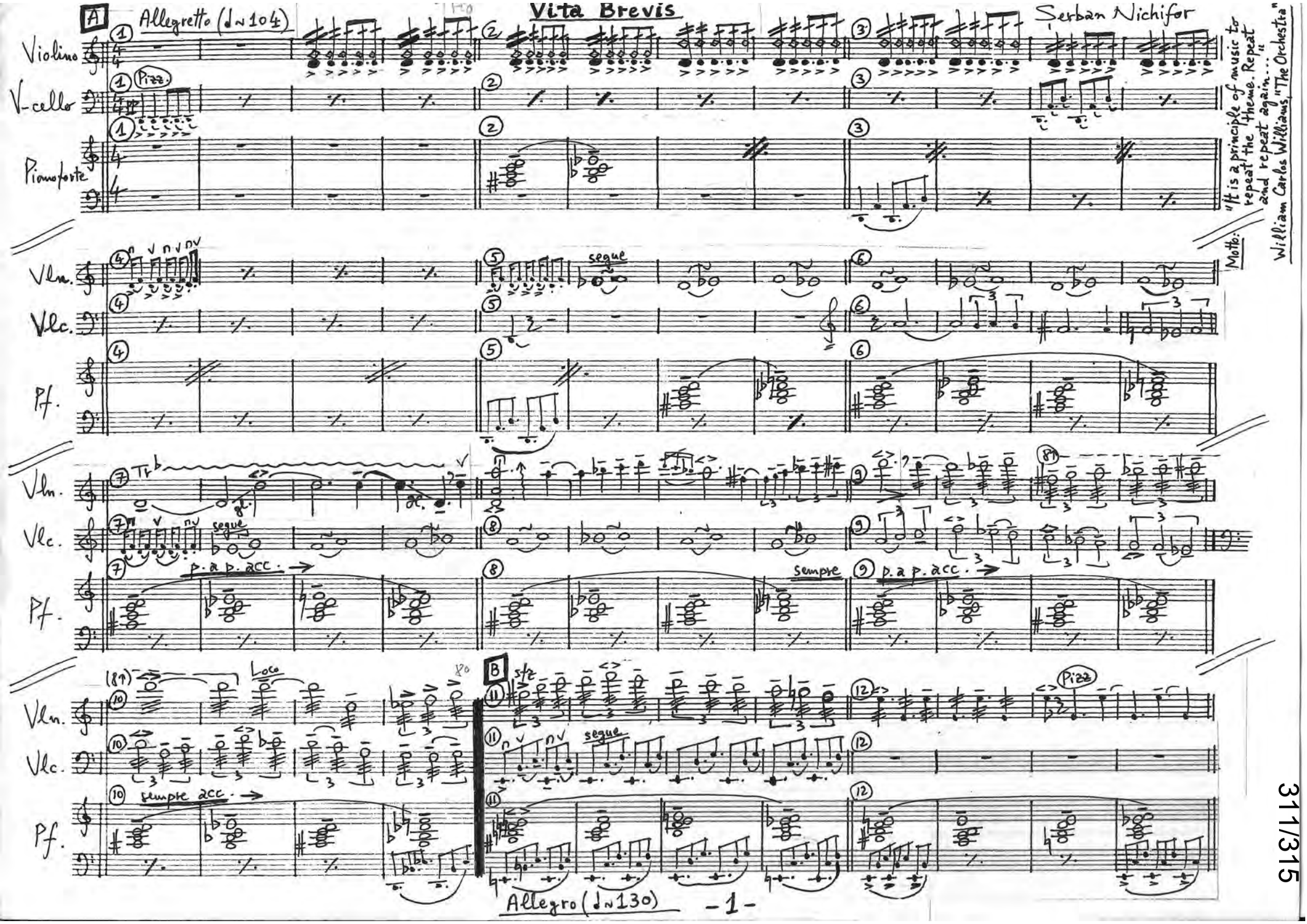
Sorban Nichifor

Bucarest, 15-16 – IV – 2001

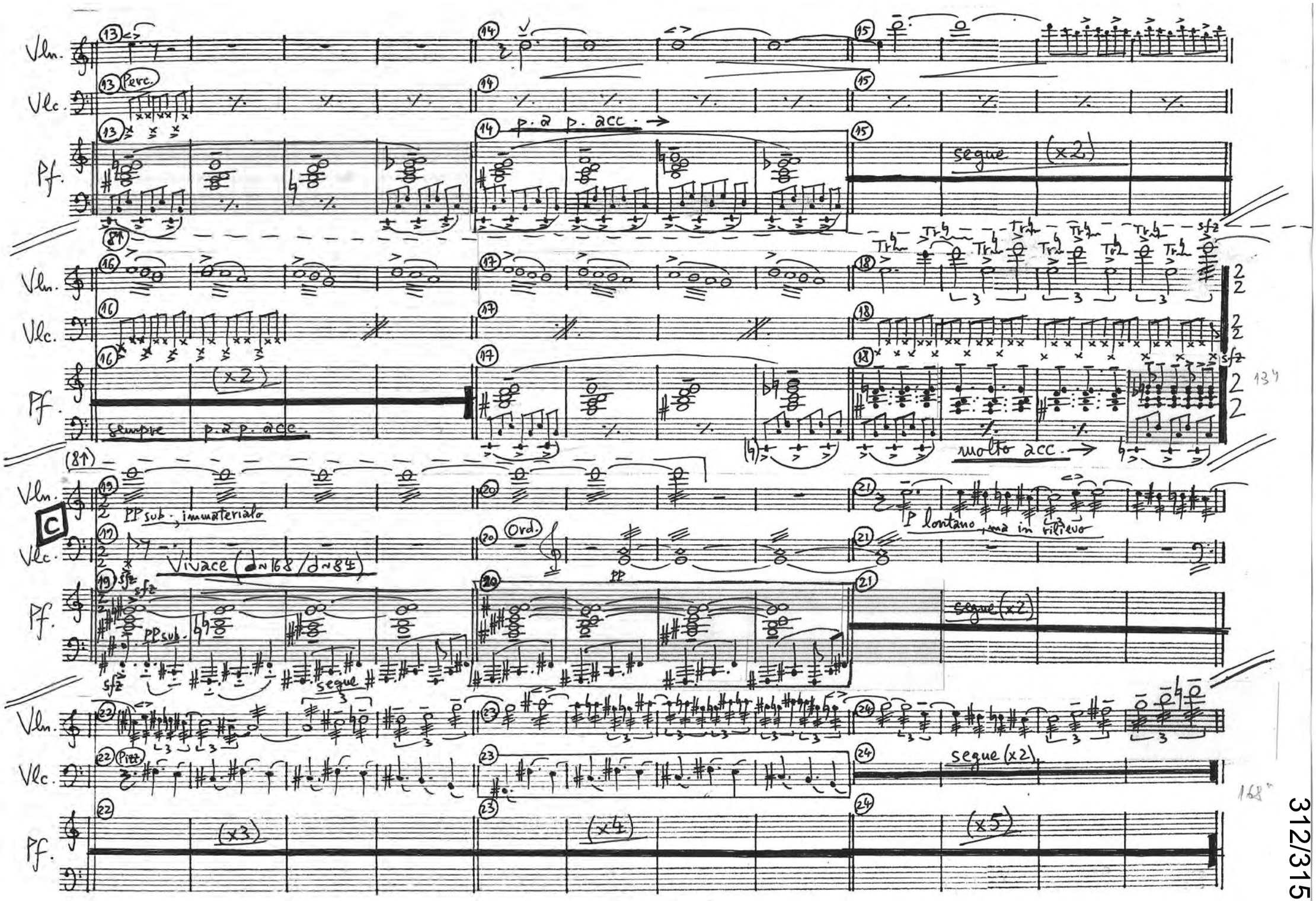
– Pâques –

Vita Brevis

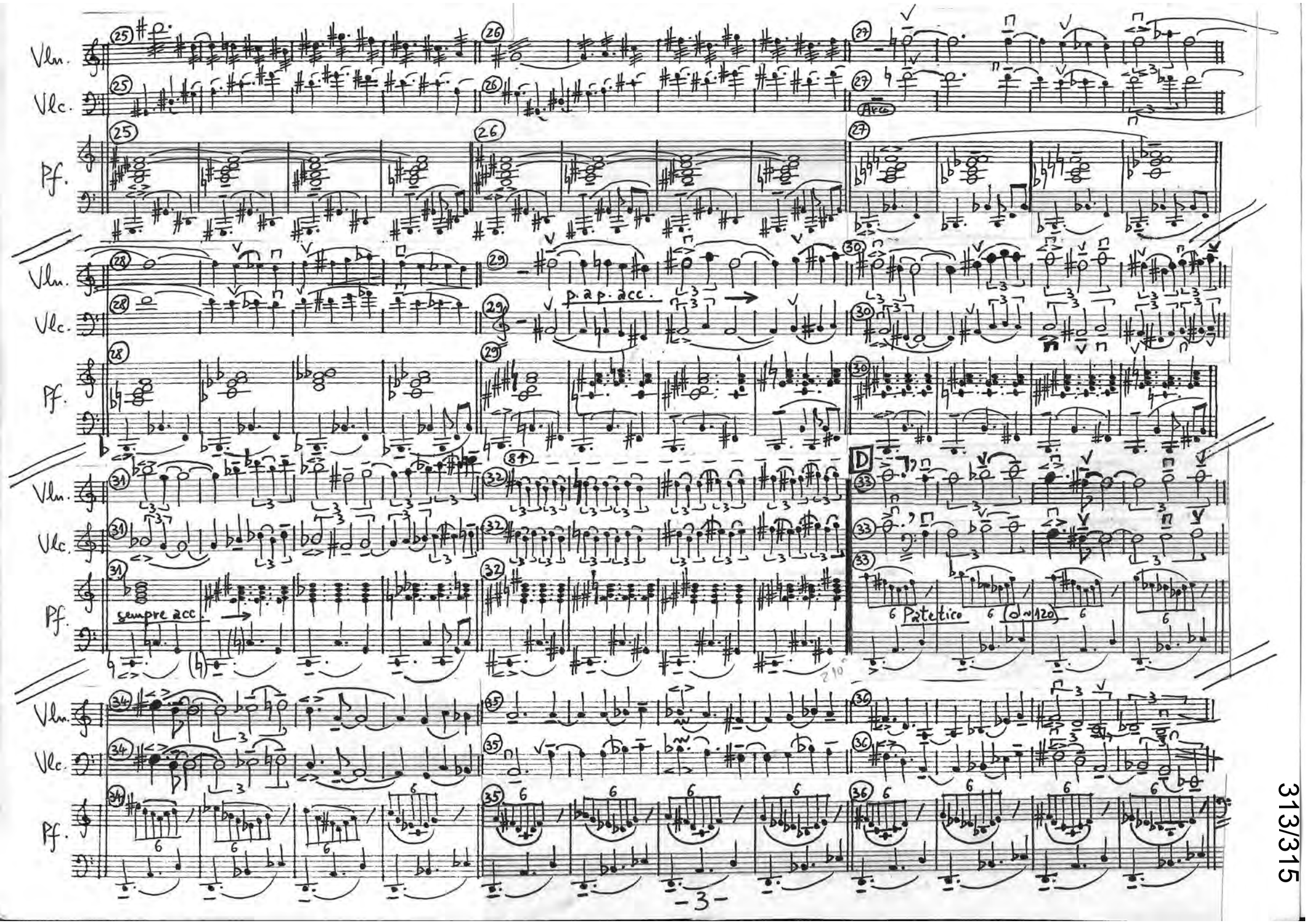
Serban Nichifor

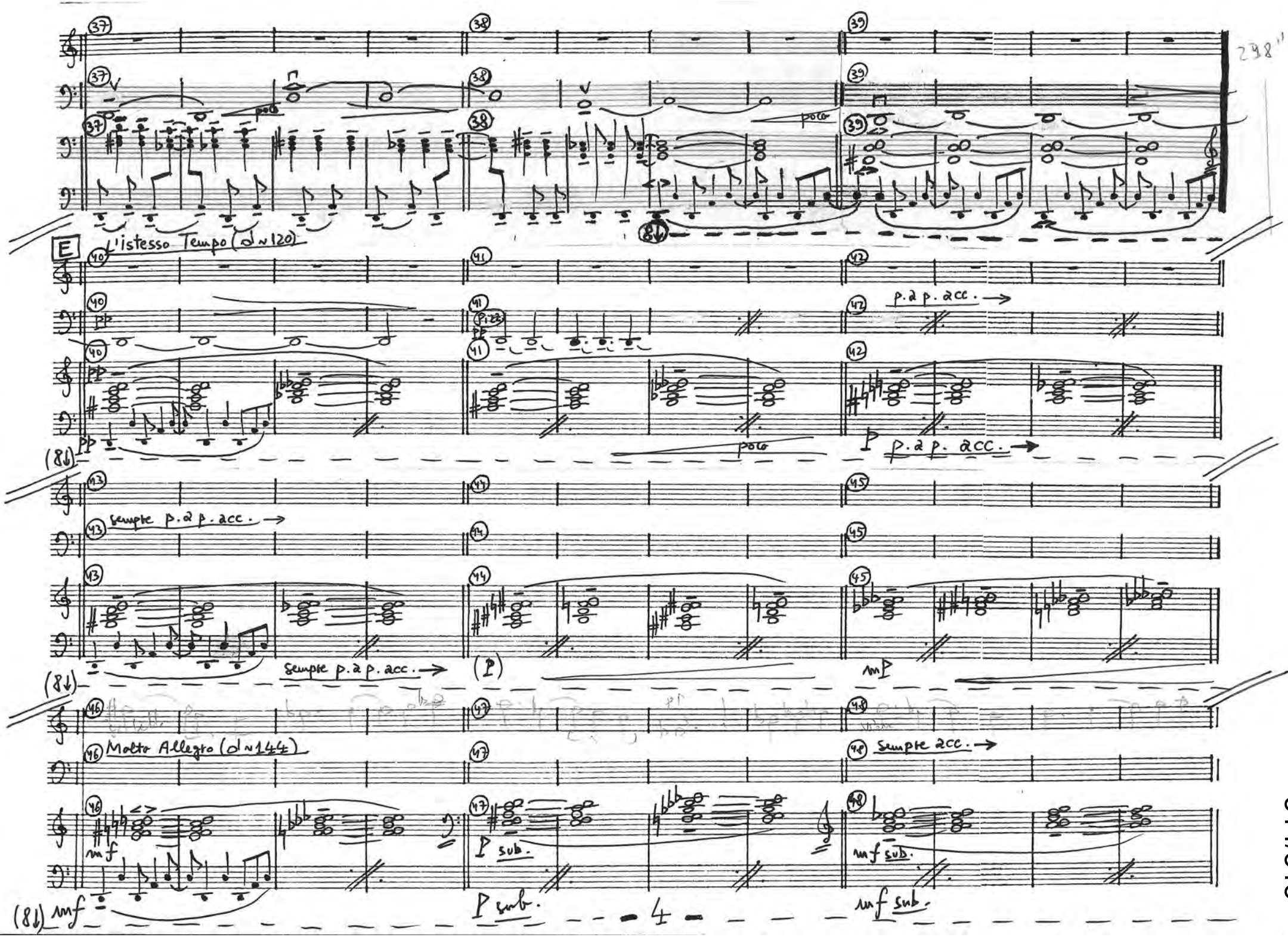


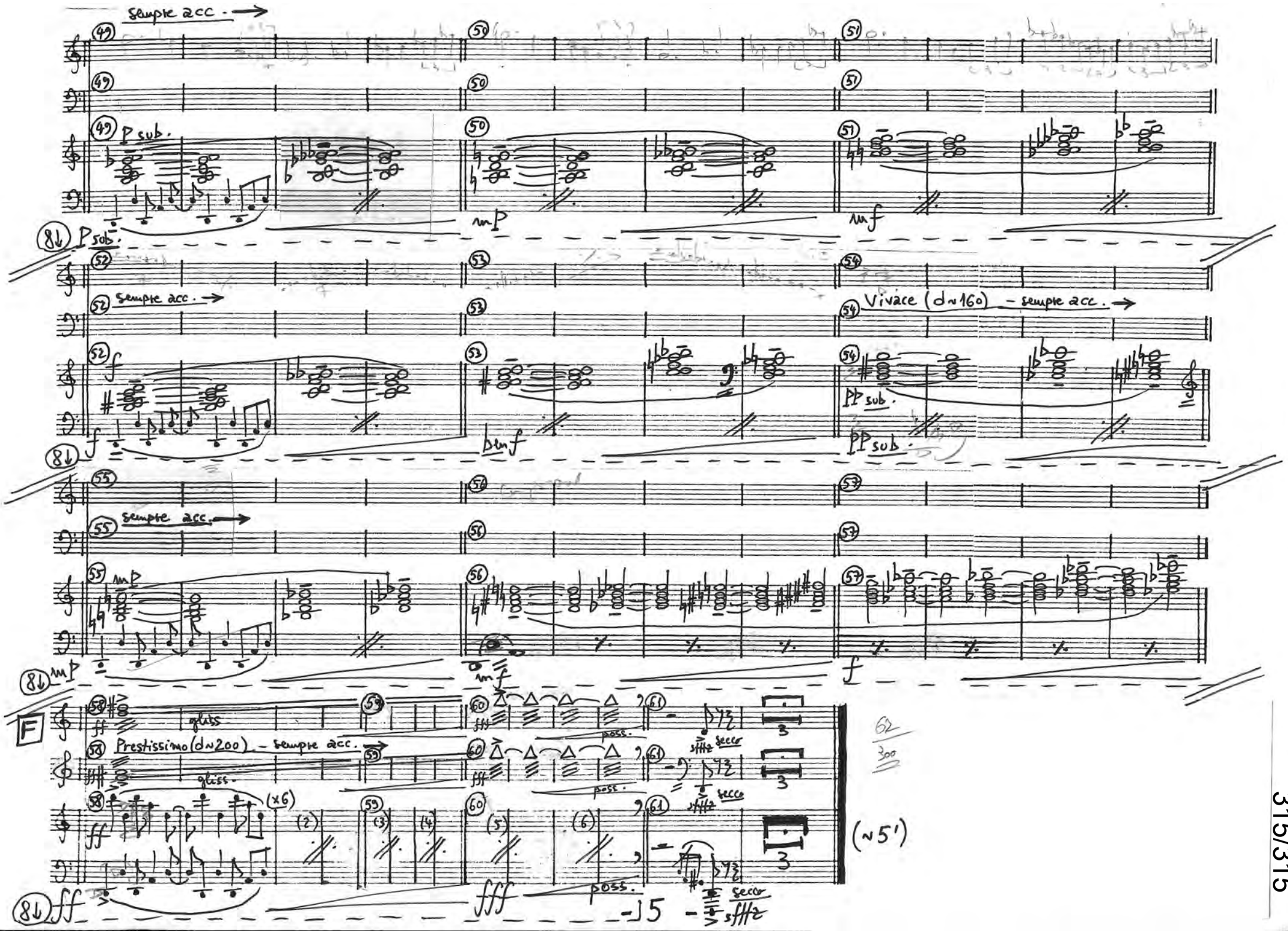
Motto:
"It is a principle of music to repeat the theme. Repeat and repeat again..."
William Carlos Williams, "The Orchestra"


Vln.
Vlc.
Pf.
Perc.
p. a p. acc.
segue
(x2)
sempre
p. a p. acc.
molto acc.
sfz
PP sub., immateriale
C
Vivace (♩~168 / 𝅗𝅥~84)
Ord.
PP
P lontano, ma in rilievo
PP sub.
segue
Pizz.
(x3)
(x4)
(x5)

312/315


Vln.
Vlc.
Pf.
Arco
p. ap. acc.
sempre acc.
D
Patetico
313/315
-3-


298''
poco
E
L'istesso Tempo (♩ ~ 120)
pp
(Pizz.)
p. a p. acc. →
P
sempre p. a p. acc. →
(P)
mP
Molto Allegro (♩ ~ 144)
mf
P sub.
mf sub.
(8↓)


sempre acc.
P sub.
mP
mf
sempre acc.
Vivace (d~160) - sempre acc.
f
ben f
PP sub.
sempre acc.
mP
mf
f
F
gliss.
Prestissimo (d~200) - sempre acc.
gliss.
poss.
secco
(x6)
(2)
(3)
(4)
(5)
(6)
fff
(~5')
62
300